

THE DIAPASON

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DR. WILLIAM C. CARL'S LIFE COMES TO CLOSE

NOTED ORGAN WORLD FIGURE

Served Historic First Presbyterian Church, New York City, for Forty-four Years—Founder of Guilman Organ School.

Dr. William C. Carl, one of the most prominent figures in the American organ world for a generation, died in New York City Dec. 8. He had been at the point of death for weeks following two operations. At the time of his death he was organist and choir-master of the Old First Presbyterian Church of New York City, a position he had held for forty-four years; head of the Guilman Organ School, which he founded thirty-seven years ago, and sub-warden of the American Guild of Organists, a post to which he was elected when the A. G. O. absorbed the National Association of Organists, of which he was the last president. His pupils, numbered by the hundreds, include prominent organists in New York and in every part of the country.

Dr. Carl, who was 71 years old, had not been in the best of health for some time, but attended to all his duties, although he had taken a sabbatical year from teaching and lightened his activities in the Guilman School for this season. He returned in September from his annual trip to Europe, ready to resume his duties, when illness overtook him and he went to the hospital late in October.

Funeral services were held on the morning of Dec. 11 in the First Presbyterian Church and were conducted by Dr. J. V. Moldenhawer, the pastor, and Dr. Martin D. Hardin Jr., assistant pastor. The choir, under the direction of Willard Irving Nevins, long associated with Dr. Carl, the Guilman Organ School, sang T. Tertius Noble's "Souls of the Righteous." As the prelude Mr. Nevins played the Bach chorale prelude on "Ich ruf' zu Dir" and at the close of the service the Adagio from Guilman's Fifth Sonata. A large company of organists was present and nearly filled the church. The honorary pallbearers were: Charles H. Doersam, Oscar F. Comstock, Ralph A. Harris, Reginald L. McAll, Hugh McAmis, Willard I. Nevins, Hugh Porter, G. Darlington Richards, Herbert S. Sammons, Walter P. Stanley, Frank L. Sealy, Frank E. Ward, R. Huntington Woodman and Frank Wright.

William Crane Carl was born March 2, 1865, at Bloomfield, N. J. After study in New York he went to Paris and became a pupil of Alexandre Guilman. A warm friendship between teacher and pupil developed and annually after his return to America Dr. Carl would visit Guilman in Paris. When Dr. Carl established his organ school in New York it was therefore natural that he should name it for his distinguished preceptor.

Forty-four years ago last March the young organist was appointed to the important post at the First Presbyterian Church, on lower Fifth avenue in New York, a historic church. In 1932 his fortieth anniversary as organist was celebrated by the church. More than 200 persons, including fellow organists, former pupils, clergy and church members who had been associated with Dr. Carl, attended the dinner in his honor on March 17 at the Hotel Brevoort to mark the anniversary. A host of others from every part of the globe sent their congratulations and good wishes. Dr. Carl in his response to the speeches told of his first trial for the position at the church, when the chairman of the music committee sat on the organ bench to see if he

(Continued on page 2.)

DR. WILLIAM C. CARL, WHO DIED IN NEW YORK DEC. 8



GERMANI HERE IN JANUARY

Many Recitals by Him and Other Laberge Artists Announced.

Bernard R. Laberge announces many activities for artists under his management early in the year.

Fernando Germani will arrive in this country early in January to make his fourth transcontinental tour, which will include appearances in New York, Plainfield, N. J., Providence, R. I., Toronto, Chicago, Wichita Falls, and San Antonio, Tex., Pittsburgh, Andover, Mass., Montreal, and other cities.

Carl Weinrich appears at Bridgewater, Va., Dec. 18 and will go to the Pacific coast in January. Among the cities where Mr. Weinrich will appear are Toronto, Fort Worth and Austin, Tex., and San Diego, Cal.

Virgil Fox will appear in Tallahassee and St. Petersburg, Fla., Jan. 12 and 14. The last days of January Mr. Fox will start on his transcontinental tour, which will include appearances in the Middle West, Portland, Ore., and nearby cities, San Jose, Stockton and San Diego, Cal., and in Texas.

STATE COLLEGE DEDICATION

Möller in Schwab Auditorium at Pennsylvania School Opened.

The new three-manual M. P. Möller organ recently installed in the Schwab Auditorium at the Pennsylvania State College, State College, Pa., specifications of which were published in the October issue of THE DIAPASON, was formally dedicated Monday night, Nov. 16, before the student body and many visiting guests, who taxed the large auditorium to its capacity.

A demonstration of the musical resources of the organ was given by R. O. Whitelegg, tone expert, representing the builder. This was followed by a recital by Dr. Harry A. Sykes of Lan-

caster, Pa. Both the organist and the organ won enthusiastic praise from the large audience, in which were many musicians of note.

ORGANIST DIES AT CONSOLE

Edgar Belmont Smith Was for Fifty Years in Amsterdam, N. Y., Church.

Edgar Belmont Smith, widely-known musician, died Nov. 20 at the console of the organ in the Second Presbyterian Church of Amsterdam, N. Y. Mr. Smith, who was 69 years old, would have observed his fiftieth anniversary as organist of the church April 3. Death was caused by heart disease, from which he had been suffering for the last year.

Mr. Smith was found slumped over the keyboard, his left hand on the keys, by Patrick J. Whelley, organist at St. Mary's Church, who had an appointment for a lesson.

Mr. Smith was born in Cobleskill, N. Y., Jan. 27, 1866. He was organist of a church there for a time and then moved to Amsterdam to become organist of the Second Presbyterian as organist of the church April 3.

LINE ZILGIEN IN CHICAGO

Recital by Young Frenchwoman in Kimball Hall Jan. 25 Announced.

Chicago will have its first opportunity to hear Line Zilgien, the young French concert organist, at a recital to be played in Kimball Hall Jan. 25. Arrangements for the evening are being made by the organ department of the W. W. Kimball Company. Miss Zilgien, who is to arrive in New York early in January for her tour, and will make her American debut there, is under the management of Bernard R. Laberge. She is a star pupil of Marcel Dupré and has achieved high honor in her native land.

WESTMINSTER ABBEY ORGAN HAS 102 STOPS

SPECIFICATION MADE PUBLIC

Four-Manual Built by Harrison & Harrison Will Be Heard for First Time at Coronation—Complete Stop List Presented.

Work on the new four-manual organ for Westminster Abbey is being brought near completion by the builders, Harrison & Harrison of Durham, and the instrument is to be ready for the coronation of the King of England in the spring. Interest in the specification of this organ is worldwide and American organists have been waiting for the publication of the scheme. It was announced in December and has been obtained from Harrison & Harrison by THE DIAPASON. The organ will sound forth for the first time in public at the coronation ceremonies.

There will be a total of 102 speaking stops and thirty-four couplers, including the echo organ, and a total of 110 drawstops and thirty-six tablets. The specification has been drawn up by Sir Walte, G. Alcock, M.V.O., Mus. D., Sir E. ward C. Bairstow, Mus. D., Sydney H. Nicholson, M.V.O., Mus. D., and Ernest Bullock, Mus. D., organist of the Abbey, in consultation with the builders.

The great and choir organs and the larger portion of the pedal will be within the two side cases in the nave. The swell and solo organs, the pedal ophicleides and the 32-ft. pipes of the pedal open wood will be in the south triforium of the nave. The echo organ will be placed in the triforium east of the choir of the church. The console will occupy a central position on the screen.

In the following specification the reader should note that there is a full complement of pipes for each stop except as indicated:

PEDAL ORGAN (18 Stops, 5 Couplers).

1. Double Open Wood (20 from No. 3), 32 ft.
2. Open Wood I., 16 ft.
3. Open Wood II., 16 ft.
4. Open Diapason, 16 ft.
5. Geigen (from No. 36), 16 ft.
6. Sub Bass (from No. 37), 16 ft.
7. Dulciana (from No. 19), 16 ft.
8. Viola (from No. 48), 16 ft.
9. Octave Wood (20 from No. 2), 8 ft.
10. Principal (20 from No. 4), 8 ft.
11. Flute (from No. 37), 8 ft.
12. Fifteenth (20 from Nos. 4 and 10), 4 ft.
13. Mixture (12, 17, 19, 22), 4 rks.
14. Double Ophicleide (20 from No. 15), 32 ft.
15. Ophicleide, 16 ft.
16. Tuba (from No. 80), 16 ft.
17. Clarinet (from No. 76), 16 ft.
18. Posanne (20 from No. 15), 8 ft.

CHOIR ORGAN (17 Stops, 5 Couplers).

19. Contra Dulciana, 16 ft.
20. Open Diapason, 8 ft.
21. Claribel Flute, 8 ft.
22. Viola da Gamba, 8 ft.
23. Dulciana, 8 ft.
24. Stopped Diapason, 8 ft.
25. Gemshorn, 4 ft.
26. Nason, 4 ft.
27. Flauto Traverso, 4 ft.
28. Twelfth, 2½ ft.
29. Gemshorn Fifteenth, 2 ft.
30. Tierce, 1½ ft.
31. Dulciana Mixture (19, 22), 2 rks.
32. Cornopean (harmonic trebles), 8 ft.
33. Numbers 19 to 22 in a swell-box.
34. Contra Tromba (from Great), 16 ft.
35. Tromba (from Great), 8 ft.
36. Octave Tromba (from Great), 4 ft.
37. GREAT ORGAN (16 Stops, 3 Couplers).
38. Double Geigen, 16 ft.
39. Bourdon, 16 ft.
40. Open Diapason I., 8 ft.
41. Open Diapason II., 8 ft.
42. Open Diapason III., 8 ft.
43. Geigen, 8 ft.
44. Hohl Flute, 8 ft.
45. Octave, 4 ft.
46. Geigen Principal, 4 ft.
47. Octave Quint, 2½ ft.
48. Super Octave, 2 ft.
49. Mixture (15, 19, 22, 26, 29), 5 rks.

48. Harmonies (17, 19, 21, 22), 4 rks.
49. Contra Tromba, 16 ft.
50. Tromba (harmonic), 8 ft.
51. Octave Tromba (harmonic), 4 ft.
SWELL ORGAN (16 Stops, Tremulant and 4 Couplers).

52. Quintaton, 16 ft.
53. Open Diapason, 8 ft.
54. Lieblich Gedeckt, 8 ft.
55. Viole d'Amour, 8 ft.
56. Sallcional, 8 ft.
57. Vox Angelica (tenor C.), 8 ft.
58. Principal, 4 ft.
59. Lieblich Flute, 4 ft.
60. Twelfth, 2 3/4 ft.
61. Fifteenth, 2 ft.
62. Mixture (15, 19, 22, 26, 29), 5 rks.
63. Contra Oboe, 16 ft.
64. Oboe, 8 ft.
65. Double Trumpet, 16 ft.
66. Trumpet (harmonic trebles), 8 ft.
67. Clarion (harmonic trebles), 4 ft.

SOLO ORGAN (17 Stops, Tremulant and 3 Couplers).

68. Contre Viole, 16 ft.
69. Viole d'Orchestre, 8 ft.
70. Viole Céleste, 8 ft.
71. Viole Octaviante, 4 ft.
72. Cornet de Violes (10, 12, 15), 3 rks.
73. Harmonic Flute, 8 ft.
74. Concert Flute, 4 ft.
75. Harmonic Piccolo, 2 ft.
76. Double Clarinet (49 from No. 77), 16 ft.
77. Clarinet, 8 ft.
78. Cor Anglais, 8 ft.
79. Orchestral Hautboy, 8 ft.
80. Contra Tuba (49 from No. 81), 16 ft.
81. Tuba (harmonic), 8 ft.
82. Orchestral Trumpet, 8 ft.
83. French Horn (harmonic), 8 ft.
84. Numbers 68 to 83 in a swell-box.
84. Tuba Mirabilis (harmonic), 8 ft.

The echo or celestial organ will be entirely enclosed in a swell-box and the specification is as follows:

PEDAL (2 Stops, 2 Couplers).
1. Double Sallcional (from No. 3), 16 ft.
2. Corno di Bassotto (from No. 15), 16 ft.

FIRST DIVISION (7 Stops, Tremulant and 2 Couplers).

3. Double Sallcional, 16 ft.
4. Viola da Gamba, 8 ft.
5. Voix Célestes (tenor C.), 8 ft.
6. Hohl Flöte, 8 ft.
7. Dulcet, 4 ft.
8. Dulciana Cornet (10, 12, 15, 17, 19, 22), 6 rks.

9. Vox Humana, 8 ft.

SECOND DIVISION (9 Stops, Tremulant and 2 Couplers).

10. Cor de Nuit, 8 ft.
11. Unda Maris, 8 ft.
12. Flauto Traverso, 4 ft.
13. Flageolet, 2 ft.
14. Glockenspiel, 3 rks.
15. Corno di Bassotto, 16 ft.
16. Harmonic Trumpet, 8 ft.
17. Oboe, 8 ft.
18. Gongs, 8 ft.

The combinations include eight each for the pedal, choir, great and swell, and nine for the solo. The swell pistons will be duplicated by foot pistons. There will be one adjustable general piston.

Wind pressures are as follows: Pedal flue-work, 3 1/2 to 6 inches; reeds, 6 and 20 inches. Choir, 3 1/2 inches. Great flue-work, 3 1/2 and 4 1/2 inches; reeds, 12 inches. Swell flue-work and oboes, 5 inches; other reeds, 8 inches. Solo flue-work and light orchestral reeds, 6 inches; tubas, orchestral trumpet and French horn, 20 inches. Action, 12 inches.

The drawstop jambs will be at an angle of 45 degrees to the keyboards. Couplers will be grouped with the speaking stops of the departments they augment.

The best of the pipe-work from the old organ, including any of historic interest, is being retained and carefully restored and revoiced, it is announced.

Wind will be provided by Discus fans and electric motor. There will be a special apparatus for humidifying and purifying the wind before it passes into the organ.

Both divisions of the echo organ will be playable on any of the four keyboards of the main organ and will be controlled by eight switches, one for each division to each keyboard.

JOPLIN, MO., ORGANISTS JOIN

Group Holds Monthly Meetings—Bach the November Subject.

Joplin, Mo., has an active organization called the Joplin Organists' Guild, whose members have studied the organ, are playing organs, or are especially interested in the instrument. The group has met on Sunday afternoons once a month for the last two and a half years, the meetings being held in the various churches. At each meeting there has been a place on the program for a review of that month's issue of THE DIAPASON. This year the pro-

CAROLYN M. CRAMP, F.A.C.O.



ONE OF THE BUSIEST organists of the metropolis, to judge from the size and variety of her duties, is Miss Carolyn M. Cramp, F.A.C.O., who on Dec. 6 played her first recital on the new three-manual Aeolian-Skinner organ in her apartments at the Sherman Square Studios on West Seventy-third street. Miss Cramp conducts the School of Music Education, of which she is the head, in addition to which she has her work at the Eastern District High School of Brooklyn and as organist and director of the Clinton Avenue Community Church, Brooklyn. At this church she is finishing her third year, Dec. 20 the choir united with that of George W. Volkel of Emanuel Baptist Church in giving Handel's "Messiah." On Christmas Eve she presented the annual candle-light service of carols and anthems.

In dedicating her new studio organ Miss Cramp played this program: Prelude in B minor, Chorale Prelude, "In Thee Is Gladness," "Anna Magdalena's March" and Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; Prelude in D minor, Clerambault; "Harmonies du Soir," Karg-Elert; Berceuse, Dickinson; Allegro from Sixth Symphony, Widor.

Another recital is to be played by Miss Cramp at the studio in January.

grams include the composers prior to Handel on to living American composers. At the meeting Nov. 15 the life and works of Johann Sebastian Bach were the subject. Preceding the Bach numbers Mrs. Mae Marshall, president last year, played: Chorale and Prelude, Fugue and Chaconne, Buxtehude. Miss Elizabeth Stone told the life story of Bach in a most interesting manner. Mrs. Alma Miles played two Christmas Chorales composed by Bach. Mrs. Georgia Marshall Sage gave the review of the November DIAPASON. The program closed with Bach's Prelude and Fugue in C minor, played by Miss Josephine Evans, who has her bachelor of music degree from Missouri Valley College, Marshall, Mo. Last year the organization sponsored a recital by Professor Luther T. Spayde of Central College, Fayette, Mo.

Recital by Six VanDusen Pupils.

At the American Conservatory of Music, Chicago, on Dec. 19, Frank Van Dusen presented six of his artist pupils in a recital the program of which was as follows: Toccata and Fugue in D minor, Bach (Miss Alfhild Hvaas, organist North Park Covenant Church, Chicago); Pastorale (Sonata No. 1), Guilman (Charles Forlines, St. Paul's Methodist Church); "Sicilienne" and "Matthews-Final," Bach-Widor (Wilbur Held, First Congregational Church, Des Plaines); Scherzo, Faulkes; "Twilight Moth," Clokey; and "Elegiac Poem," Karg-Elert (Burton Lawrence, People's Church); Prelude and Fugue on "B-A-C-H," Liszt, and Allegro Vivace-Finale from Symphony No. 3, Vierne (Mario Salvador, St. Andrew's Catholic Church); Scherzo in G minor, Bossi; "Legende" (Suite in B minor), Douglas, and Toccata (Symphony No. 5), Widor (Winston Johnson, Swedish Evangelical Church, Batavia).

DEATH OF WILLIAM C. CARL

[Continued from page 1.]

played the notes printed on each page of music. He had to submit all organ preludes and postludes to the committee, so that no music not suitable for church might be played, and it was necessary to print an explanation of the Te Deum before it could be sung in the service. It was actually necessary to call out police reserves to handle the crowds when Dr. Carl gave recitals of the "Parsifal" music at that time.

Dr. Carl then laid down "ten rules for an organist who would remain forty years in one church." They were the following:

1. Keep at work; never allow an idle moment.
2. Do not talk about people.
3. Speak of events, and uphold the work of the church.
4. Always do your best.
5. Do not permit personal criticisms in the choir.
6. Present the best in music.
7. Insist on sufficient rehearsals.
8. If the sermon does not appeal to you, say nothing about it.
9. Arrange the music to fit the service.
10. Always remember that worship and music go hand in hand together.

In March, 1933, a bronze plaque in commemoration of Dr. Carl's service, executed by the noted Hungarian sculptor Alexander Finta, was unveiled at the church. On that occasion the Rev. Dr. Julius V. Moldenhawer, pastor of the church, in his tribute to Dr. Carl said in part:

"Dr. Carl has done a very wonderful work for us. He knows the relation between religion and music and has always been anxious to interpret the religion of the church in which he has served so long and faithfully. He has known that music is a medium for expressing and for interpreting the various moods of many, and certainly no mood is more perfect than the religion of the world.

"Some of the qualities of Dr. Carl you all know and several are worth while mentioning. Dr. Carl is one of the most consistently industrious men in his profession. He is also characterized by a continuous expression of wonderful good temper. Certainly an organist needs it. So does a minister, and so does a President. Dr. Carl is devoted because he has loved and devoted his mind to the instrument in which he has expressed it. Last, and one of the best of his attributes, is his personal loyalty. He has had that, and still has it."

In 1889 Dr. Carl founded the Guilman Organ School and during all these years had been its director and head of the organ department. He had been relieved of much of his work at the school in recent years by Willard Irving Nevins, one of his devoted disciples.

The French government twice decorated Dr. Carl—first as "Officier de l'Instruction Publique" and later as "Chevalier de la Légion d'Honneur." New York University conferred on him the honorary degree of doctor of music in 1911.

In his earlier years Dr. Carl made extensive recital tours, including seven to the Pacific Coast. He was the first recital organist to visit the Klondike. At his church he was heard in upward of 200 recitals.

Dr. Carl was one of the founders of the American Guild of Organists and a member of the council of the Guild for many years. The year before its absorption by the Guild he was president of the National Association of Organists and was active in the negotiations which led to the merger. Since that time he had been subwarden of the A. G. O.

Dr. Carl was the editor of several very useful collections of organ music, including "Masterpieces of the Organ," a series of five volumes of "Festival Organ Music," each devoted to a special purpose, such as Christmas, Easter, weddings, funerals, etc., and of a "Historical Organ Collection"—all of them volumes found in the libraries of the majority of progressive organists.

Dr. Carl never married. His sister, who made her home with him for many years, preceded him in death by several years. His nearest surviving relative is a niece, Mrs. Elsie Smith of New Rochelle, N. Y.

IN THIS MONTH'S ISSUE

Comprehensive review of events of the year 1936 in the organ world, month by month, is presented.

Dr. William C. Carl, prominent figure in the organ world for a generation, died in New York City Dec. 8 at age of 71 years.

Specification of organ of 102 sets of pipes for Westminster Abbey is made public. The instrument is to be completed in time for the coronation of George VI, in May.

Golden age of the organ in France as described by Norbert Dufourcq in his great work, written in French, is reviewed for the readers of THE DIAPASON by Seth Bingham.

Productive year in composition of church music noted and the output of 1936 is reviewed by Dr. Harold W. Thompson.

Workings of 1936 fellowship examination paper by Norman Coke-Lephcott are published for the benefit of candidates for Guild certificates.

Tucson, Ariz., prepares for more recitals and to increase interest in the organ with its newly-reconstructed Scottish Rite instrument.

Adolph Steuterman writes interestingly of his travels in Korea and Manchuria.

Hymn Society of America prepares to celebrate its fifteenth anniversary.

LINE ZILGIEN TO OPEN TOUR

Young French Woman Will Play at Town Hall, New York, Jan. 18.

New York awaits the visit of a new comer from Europe—Line Zilgien—who will give a recital at the Town Hall on the afternoon of Jan. 18 at 3 o'clock. Miss Zilgien, a distinguished French organist, has won a reputation as a player of extraordinary talent under the tutelage of Marcel Dupré.

Miss Zilgien was born in Nancy in 1906. She first studied piano and won the first prize award of the Nancy Conservatory. She soon turned to the organ and studied under Louis Thirion. At the age of 20 she was appointed organist of the Church of Saint Léon in her native city. She went to Paris in 1930 and studied under Dupré. A little later she began her concert touring activities in France and, attracted by the East, she appeared at Las Palmas in the Canary Islands, at Istanbul and at Colombo, Ceylon. Recently she was appointed organist of the Church of St. Louis-en-l'Île in Paris. She has appeared several times at the Guilman organ in la Trinité, Paris, and has played a series of recitals over the radio.

Miss Zilgien's program will be made up of the following works: Passacaglia and Fugue, Bach; Chorales: "O, Man, Thy Grievous Sin Bemoan" and "Rejoice, Ye Christians," Bach; Symphony from the Twenty-ninth Cantata (D major), Bach; Rhapsody on Hymns from Brittany (No. 3), Saint-Saens; "Esquisses" in D flat, Schumann; Variations from Sonata in D minor (No. 6), Mendelssohn; Scherzo from Fourth Symphony, Widor; "The Nativity," Messiaen; Prelude and Fugue in G minor, Dupré.

Organist Proves Versatility.

Harold Heermans of New York University is proving his ability to diversity in his new position. In addition to all his organ work he has appeared on programs of the glee club of the university, directed by Alfred Greenfield, as violinist, playing groups of solos, and as accompanist at the piano.

THE DIAPASON.

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TUCSON IS EQUIPPED FOR ARTIST RECITALS IN SCOTTISH RITE CATHEDRAL

Stanley W. Williams, of Aeolian-Skinner Staff, Adds to Organ Built by Him—Fruit of Campaign Led by John M. McBride.

Tucson, Ariz., which has a group of musical people and lovers of organ music who cherish high ambitions, has improved its organ facilities by the reconstruction and enlargement of the organ in the Scottish Rite Cathedral. The work has been completed and plans are being made for a number of recitals by prominent concert organists, several of whom have been heard in the new center of culture in the southwestern state during the years since the original instrument was installed.

Professor Henry N. Switten, head of the organ department at the University of Arizona, played the first recital on the reconstructed instrument Sunday afternoon, Dec. 6, and made use of these selections, including a new composition by Arthur Olaf Andersen: "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; "Piece Heroique," Franck; "Benedictus," Rowley; "A Clarion of Spring" (dedicated to H. N. Switten), A. O. Andersen; "Sketches from Nature," Clokey; "Rejoice, Ye Pure in Heart!," Sowerby.

In 1915 the Scottish Rite Cathedral, which houses all the Masonic bodies of Tucson and is the seat of the Scottish Rite work in Arizona, purchased an organ from the California Organ Company of Van Nuys, Cal. It was constructed under the direction of the company's superintendent, Stanley W. Williams, and was voiced by him. The organ was a limited three-manual and intended to serve for the embellishment of ceremonies. The idea of using it for recital purposes was not then considered. The instrument was beautifully voiced and its mechanical features were first-class in every respect.

During the twenty years that have passed since the installation of this organ the city has grown. The University of Arizona has developed into an outstanding school with 2,500 students, and its College of Fine Arts, under the direction of Dean Arthur Olaf Andersen, with a fine newly-established organ department under Henry N. Switten, is rapidly taking its place as a well-equipped music school. This, with such other organizations as the Saturday Morning Musical Club, with its Temple of Music; the Tucson Symphony Orchestra, and the emphasis on music in the schools, has had the effect of creating a demand for organ music. As this organ was the only one approaching concert dimensions available, it has been played by such artists as Bonnet, Dupré, Germani, Corbourn, Christian, Goldthwaite and others. The auditorium of the cathedral resembles a large music room, the flat floor being covered with brilliant red carpeting, on which the movable console is placed, surrounded by comfortable chairs for the audience. This intimate setting, with the fact that the organ is well placed, has made it popular with artists and audiences.

As a result of the interest displayed by the music-loving public in organ recitals the cathedral authorities decided to have the instrument enlarged sufficiently to make possible thoroughly adequate performance of the larger organ works. A year ago a committee, consisting of Chandler Goldthwaite, Stanley W. Williams of the Aeolian-Skinner Organ Company and John M. McBride, the cathedral organist, worked out a plan of improvements and additions, which resulted in rebuilding the organ, with the following stop specification:

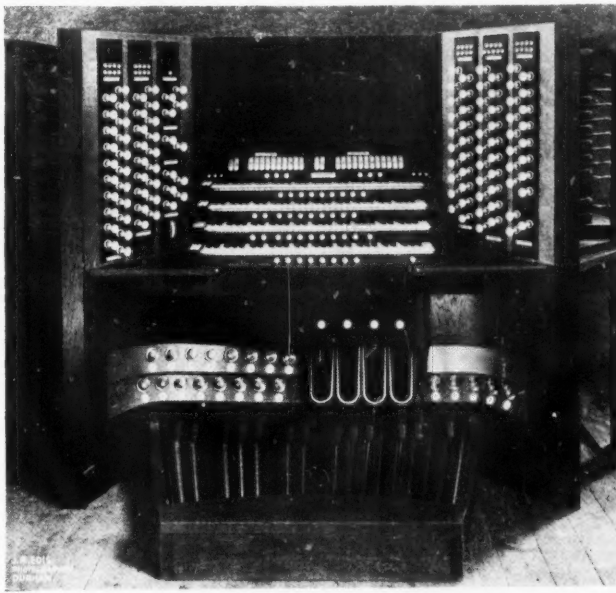
GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Tromba, 8 ft., 61 pipes.
Concert Harp.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.

CONSOLE OF NEW ORGAN FOR WESTMINSTER ABBEY, LONDON



Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 2 ranks, 8 ft., 134 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Clavabella, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Viol d'Amour, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Clarinete, 8 ft., 61 pipes.
PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon (from Swell Bourdon), 16 ft., 32 notes.
Violone (extension of Second Open Diapason), 16 ft., 12 pipes.
Octave (from Second Open Diapason), 8 ft., 32 notes.
Flute (from Pedal Bourdon), 8 ft., 32 notes.
Tromba (from Great Tromba), 8 ft., 32 notes.
Trombone (extension of Great Tromba), 16 ft., 12 pipes.

It is a tribute to Mr. Williams that after a lapse of twenty years he should have been selected to rebuild an organ which he originally planned and erected in 1916. Due credit should also be given Mr. McBride, who for twenty years has played this instrument as the official cathedral organist and who has sponsored many of the recitals that have been given. Although Mr. McBride has been by profession a mortgage and insurance broker since early manhood, he has been an ardent organist and has played his part in the development of Tucson as a center of musical influence and in the promotion of better church and organ music. Arizona is to be congratulated upon the interest its Masonic bodies, under the leadership of Harry A. Drachman, have taken and on the manner in which they have fostered the cause of good organ music.

John M. McBride, organist of the Scottish Rite Cathedral, is a native of Louisville, Ky., received his musical training there and played for five years at the First Presbyterian Church of that city. In 1904 he moved to Tucson and for seven years played the only organ in the community, a portable Kimball in the Congregational Church. He has two sons and a daughter who have made their mark as musicians. Heloise McBride has for some years been the organist of the First Congregational Church and is a music teacher in the schools. She is a graduate of the College of Fine Arts of the University of Arizona and now is working for a master's degree at Columbia University. One son, John A. McBride, is business manager of the Tucson Symphony Orchestra of sixty pieces and plays first horn. Another son, Robert, holds a master's degree from the College of Fine Arts of the University of Ari-

zona and is teaching in the music department of Bennington College, Vermont. He plays oboe, clarinet and piano and his compositions have been played by the New York Philharmonic Symphony and by the Rochester Symphony Orchestra.

RECITAL SERIES IN SPOKANE

Organists on Schedule for Programs at High School Auditorium.

The Lewis and Clark High School, Spokane, Wash., and the Spokane Society of Organists announce a series of concerts in the school auditorium for the 1936-37 season as follows:

Nov. 22—Edgar C. Sherwood, organist First Church of Christ, Scientist.
Nov. 29—Harold Abbott.
Dec. 13—Lewis and Clark High School Orchestra, George A. Stout, director.

Jan. 10—Frank H. Evans, organist First Presbyterian Church, Coeur d'Alene, Idaho.

Jan. 24—Mrs. H. Howard Beckley, organist Central M. E. Church, and Mrs. Grace B. Davis, organist First Baptist Church.

Feb. 7—Arthur H. Biggs, organist Westminster Congregational Church.

Feb. 24—Gordon Wilson, organist St. John's Cathedral.

March 7—Glenn Armstrong, organist Second Church of Christ, Scientist.

March 14—N. E. Olson, organist Grace Lutheran Church.

Mr. Sherwood's program for the opening recital was as follows: Prelude and Fugue in G major, Bach; "Musette en Rondeau," Rameau; Gavotte, Old French; Symphony No. 2, Widor; Spring Song, Shelley; Toccata, Reger.

Hymn Festival Draws at Muskegon.

Fourteen church choirs of Muskegon, Mich., a total of 200 singers, joined in a hymn festival held at the First Congregational Church Nov. 29. In addition there was a children's choir of sixty-eight voices. The Muskegon newspapers hailed the service as a distinct benefit to the community. Robert Wilson Hays, minister of music of the First Congregational Church, was in charge of the program. The congregation filled the church and many people had to be turned away.

Louis Luberoff with Orgatron.

Louis Luberoff, well known in the organ trade, is now in charge of the Orgatron department for N. Stetson & Co., Philadelphia. Steinway distributors for many years. Mr. Luberoff was Eastern representative for M. P. Möller for nearly twenty years. Later he organized Musical Research Products, Inc., of Philadelphia and designed the "Vox Organo," of which many are in use in cemeteries and memorial parks.

THREE-MANUAL WICKS AT CONCEPTION ABBEY

NEW ORGAN MARKS JUBILEE

Specifications of Instrument Designed for Liturgical Use at Famous Benedictine Monastery in Missouri—Pioneers Honored.

The three-manual organ built by the Wicks Company for the Benedictine abbey at Conception, Mo., was dedicated on the occasion of the golden jubilee of Dom Gregory Hügle, O.S.B., prior of the abbey and noted authority on Gregorian chant. Sept. 21 was a gala day for Conception Abbey. Two pioneer monks celebrated the fiftieth anniversary of their joining the community by their monastic profession in 1886. One of them, Father Francis, had labored for forty-eight years as a missionary among the Sioux Indians; the other, known to the musical world as Dom Gregory Hügle, had been for fifty-one years organist of the abbey church.

When the new organ was designed the purpose was to have a strictly liturgical instrument and to eliminate whatever would not be helpful in chorus work. Dom Ermin Vitry, O.S.B., of the famous Abbey Maredsous in Belgium, a capable church musician and organist, ably assisted Dom Gregory Hügle in drawing up the specifications.

Four-inch pressure was utilized throughout, except for the reeds, which are on six-inch wind.

Following are the specifications:

GREAT ORGAN.

1. Gemshorn, 16 ft., 85 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Melodia, 8 ft., 61 pipes.
5. Viola, 8 ft., 61 pipes.
6. Gemshorn (from No. 1), 8 ft., 61 notes.
7. Octave, 4 ft., 61 pipes.
8. Suabe Flute, 4 ft., 61 pipes.
9. Gemshorn (from No. 1), 4 ft., 61 notes.
10. Twelfth, 2 1/2 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Trumpet (6-inch wind), 8 ft., 61 pipes.

SWELL ORGAN.

13. Lieblich Bourdon, 16 ft., 85 pipes.
14. Open Diapason, 8 ft., 73 pipes.
15. Stopped Flute (from No. 13), 8 ft., 73 notes.
16. Harmonic Flute, 8 ft., 73 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Aeoline, 8 ft., 73 pipes.
19. Flauto Traverso, 4 ft., 73 pipes.
20. Nazard, 2 1/2 ft., 61 pipes.
21. Flautino, 2 ft., 61 pipes.
22. Contra Fagotto (6-inch wind), 16 ft., 85 pipes.
23. Cornopean (6-inch wind), 8 ft., 73 pipes.
24. Oboe (6-inch wind), 8 ft., 73 notes.
25. Oboe Clarion (from No. 22), 4 ft., 61 notes.

CHOIR ORGAN.

26. Diapason, 8 ft., 73 pipes.
27A. Claribel Flute, 8 ft., 73 pipes.
27. Gedeckt, 8 ft., 73 pipes.
28. Dulciana, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 61 pipes.
30. Flute d'Amour, 4 ft., 61 pipes.

PEDAL ORGAN.

31. Open Diapason, 16 ft., 32 pipes.
32. Bourdon, 16 ft., 32 pipes.
33. Gemshorn (from No. 1), 16 ft., 32 notes.
34. Lieblich Gedeckt (from No. 13), 16 ft., 32 notes.
35. Octave (from No. 31), 8 ft., 12 pipes.
36. Flute (from No. 32), 8 ft., 12 pipes.
37. Cello (from No. 5), 8 ft., 32 notes.
38. Flauto Dolce (from No. 15), 8 ft., 32 notes.
39. Contra Fagotto (from No. 22), 16 ft., 32 notes.
40. Trombone (from No. 12) (6-inch wind), 16 ft., 12 pipes.

Retires After Serving 57 Years.

A. G. L. Wiemer, who has missed only five Sunday services in fifty-seven years as an organist in Syracuse, N. Y., took his place for the last time at the organ in the Evangelical Lutheran Church of St. John Nov. 22. The next day he left for Washington, D. C., where he plans to make his home with his son, Leo G. D. Wiemer. A native of New York City, Mr. Wiemer went to Syracuse with his parents when he was 7 years old. He began his career as organist in St. John's Church in 1880 and remained there until 1897, when he left to spend nine years in the First English Lutheran Church. In 1906 he returned to St. John's, where he completed his forty-eighth year of service.

Organ History of 1936 as Recorded in The Diapason

In order to give our readers a picture of the events of the year 1936 in the organ world, we herewith present a compact review of the principal items of news chronicled in each issue of THE DIAPASON during the twelve months' period which has just come to a close:

January—

New organs whose specifications were published included a three-manual Möller for the First Presbyterian Church of Topeka, Kan.; a three-manual Kimball for Missouri Valley College, Marshall, Mo., and a three-manual Möller for the Jackson Avenue Evangelical Church, New Orleans, La.

Walter Henry Hall, professor emeritus of church and choral music at Columbia University, died Dec. 11 in New York after a long illness. He was a founder of the A. G. O. and for many years was a prominent organist in New York and other Eastern cities.

Mrs. Olin Bell, organist of the First Baptist Church of Muncie, Ind., and a member of the faculty of Ball Teachers' College, who was known in musical circles throughout the state of Indiana, died Dec. 16.

February—

The large four-manual organ built by the Aeolian-Skinner Company for the Third Presbyterian Church of Pittsburgh was opened with a recital by Dr. Marshall Bidwell, organist of the church, on Jan. 8.

An inspiring Lynn festival was held Jan. 19 at the Riverside Church in New York City. Choirs from thirty-five churches constituted the massed chorus. Dr. Harry Emerson Fosdick, pastor of the church, was the speaker and Warden Charles Henry Doersam of the A.G.O. was at the organ.

Ralph Kinder, the distinguished Philadelphia organist, played his thirty-seventh annual series of January Saturday afternoon recitals at Holy Trinity Church before congregations the smallest of which numbered 750 people.

Illinois Wesleyan University, Bloomington, held its first church music conference Jan. 22, and though the mercury stood at 16 degrees below zero, 200 persons braved a blizzard to attend the sessions.

A program of compositions of James H. Rogers was presented at the Ambassador Hotel in Los Angeles Jan. 9 under the direction of Arthur Blakeley.

W. Curtis Snow, director of music at Hope College, died at Holland, Mich., Jan. 1 at the age of 41 years. He had been at Hope five years and previously was at Morningside College, Sioux City, Iowa.

Francis J. O'Brien, organist of the Church of the Gesù in Philadelphia since 1895, died suddenly Dec. 28 at the age of 63 years.

Ernest M. Skinner announced the establishment of his own organ factory and the formation of the Ernest M. Skinner & Son Company, Methuen, Mass.

March—

M. P. Möller completed the installation of a four-manual organ in the Carl Schurz High School, Chicago.

Undaunted by cold and snowdrifts, upwards of 200 organists, choirmasters and ministers on Feb. 11 attended the fourth annual midwest conference on church music under the auspices of the Northwestern University School of Music at Evanston. Evanston choirs united to form a chorus at an impressive festival service in St. Luke's Pro-cathedral in the evening.

The Covenant-First Presbyterian Church of Washington, D. C., awarded to M. P. Möller the contract to build a four-manual organ.

William Stansfield, F.A.G.O., F.R.C.O., organist of St. James' Episcopal Church, Atlantic City, N. J., who had held important posts in Philadelphia, Boston and other cities, died Feb. 9 of pneumonia. He was born near Manchester, England, in 1858.

Miss Antoinette Hall, A.A.G.O., dean of the Long Island Chapter of the A.G.O., died Feb. 15 after an operation.

Henry Kugel, 78 years old, one of the best-known pipemakers of America, died Jan. 25 at his home in Erie, Pa.

He was a native of Philadelphia and after a long association with A. Gottfried organized the National Organ Supply Company in 1920, and in 1924 the Organ Supply Corporation, of both of which he was an officer at the time of his death.

George H. Fairclough, F.A.G.O., completed thirty-five years as organist and choirmaster of the Church of St. John the Evangelist in St. Paul and the anniversary was celebrated Feb. 10 with a dinner in the parish-house attended by 150 persons.

Barrett Spach was appointed organist and director at the Fourth Presbyterian Church, Chicago, succeeding Dr. Eric DeLamarter, who had held this post with distinction for more than a score of years. Mr. Spach had been Dr. DeLamarter's assistant for six years.

A notable service in honor of the American Guild of Organists was held at St. Patrick's Cathedral, New York, Feb. 10, with Pietro Yon, organist of the cathedral, at the organ. Monsignor M. J. Lavelle, V.G., delivered the address.

At its annual meeting the Hymn Society of America re-elected Dr. Philip S. Watters as president and selected THE DIAPASON to be the society's official magazine.

April—

The congregation of the Presbyterian Church of Flemington, N. J., and a host of friends of Norman Landis united Sunday evening, March 15, to honor Mr. Landis on the occasion of his fortieth anniversary as organist and choir director of the church.

Rosseter G. Cole's suite "The Maypole Lovers" was played by the Chicago Symphony Orchestra coincidentally with Mr. Cole's seventieth birthday anniversary.

The organ in the famous Church of the Transfiguration (Little Church Around the Corner) in New York was completely rebuilt by M. P. Möller and Hugh McAmis played the opening recital April 28.

Dr. William Churchill Hammond would retire from active service as chairman of the department of music at Mount Holyoke College in June and was to become professor emeritus, it was announced, after thirty-nine years' service. He continued his work at the Second Congregational Church of Holyoke, Mass., where he has served for fifty-one years.

Orla D. Allen, for fifty years connected with the organ business and also an active organist until a year before his death, passed away Feb. 28 at Mobile, Ala.

Edgar Jacobs Smith, for many years organist and director at the Congregational Church of Newton Highlands, Mass., and treasurer of the New England Chapter, A.G.O., died in his sleep Feb. 24.

The Frazee Organ Company of Everett, Mass., was building a three-manual for All Saints' Church, Pontiac, Mich.

William J. Marsh rounded out thirty years of distinguished service at the First Presbyterian Church of Fort Worth, Tex.

One of the largest sets of tubular chimenes ever built, shipped from the factory of J. C. Deagen in Chicago, was installed in the new city hall at Pretoria, South Africa.

The Chicago Club of Woman Organists gave a program of rare beauty in a recital March 10 at the University of Chicago Chapel.

May—

More than 160 persons sat down at a dinner in honor of Warden Charles H. Doersam of the American Guild of Organists at the Hotel Astor in New York March 30 and by act and word demonstrated their regard for the warden in an enthusiastic fashion. A \$500 "note," the gift of Mr. Doersam's

friends, was presented to him by Dr. William C. Carl. Attention was called to the fact that it was also the fortieth anniversary of the formation of the A.G.O.

A vivid story of the havoc wrought by the great flood in Pittsburgh late in March was told in a rare picture published on the front page of THE DIAPASON, showing the wrecked console of the organ in the Second Presbyterian Church, with Organist John Austin Holland beside it.

Professor Samuel A. Baldwin, who previous to his retirement in 1932 was for twenty-five years head of the music department at the College of the City of New York, was struck by an automobile near his home in New York April 10 and suffered a compound fracture of the left leg.

Bliss Wiant, professor of music at Yenching University, Peiping, China, addressed the Hymn Society April 2 and told of the development of music and hymn singing in the Orient.

To mark the centenary of the First Congregational Church of Battle Creek, Mich., a cantata entitled "Church of a Hundred Years" was composed by Paul H. Eickmeyer and sung by the choirs March 27.

William F. Spalding, organist and choirmaster of All Saints' Episcopal Church in Denver, arranged a musical service March 15 to mark the parish's sixtieth anniversary, at which the numbers were compositions of former organists of the church.

June—

The Hook & Hastings Company, one of the oldest, and for years one of the most prominent of organ building establishments of America, announced that it would go out of business after a career of 109 years. The concern was founded in 1827 by Elias Hook. In 1885 the present factory at Kendal Green, Mass., was built.

Sixty-two choirs united in a great choral service under the direction of Dr. Clarence Dickinson May 16 at the Riverside Church in New York to mark the centenary of Union Theological Seminary.

Calvary Episcopal Church in New York City awarded to the Aeolian-Skinner Company the contract for a new organ, with the pipes in the old Roosevelt as the basis. The reconstruction was designed by Vernon de Tar, organist of the church, and G. Donald Harrison, technical director of the Aeolian-Skinner Company.

Dr. T. Tertius Noble, the famous organist and choirmaster of St. Thomas' Church, New York City, underwent a major operation in May.

Clifford Demarest's twenty-fifth anniversary as organist of the Community Church of New York was celebrated May 10 and music from his own compositions marked the service.

The fiftieth anniversary of the organization of the choir of St. James' Church in New York City was observed with three services Sunday, May 3, under the direction of G. Darlington Richards, the present organist and choirmaster, whose predecessors were Dr. G. Edward Stubbs and Dr. Walter Henry Hall.

Felix F. Schoenstein, veteran organ builder of the Pacific coast, died March 29 in San Francisco at the age of 87 years. Mr. Schoenstein figured prominently in the history of organ construction in the West.

A special committee of the American Guild of Organists issued an important statement, approved April 27 by the council, after a study of the claims made on behalf of electronic organs. The committee findings included the statement that "the beauty of organ tone arises from the combination at will of many ranks of pipes, each possessed of a large and varied number of true harmonics" and that "this tone has never yet been successfully imitated by any other method of tone production."

The Rhode Island Chapter, A.G.O., held its first state convention May 2, 3 and 4 at Providence. Among the recitalists were Dr. Francis W. Snow of Boston and Hugh McAmis of New York. The Kansas Guild chapter held

its annual convention May 12 in Topeka and an interesting program filled the day. The twentieth annual rally of the New Jersey A.G.O. forces was held May 20 in Atlantic City. George W. Volkel of New York played a recital in the evening. The eleventh semi-annual convention of the Northern Ohio Chapter was held in Toledo May 4 and 5 and Harold W. Friedell came from New York to play one of the recitals. The Florida A.G.O. held its annual convention May 11 to 13 in St. Petersburg and among the recitalists were Leslie P. Spelman and Herman F. Siewert. A regional convention of the American Guild of Organists was held in Louisville May 5 and 6 and drew organists from the Southern Ohio, Indiana, Central Tennessee, Delaware and Louisville Chapters.

Nearly 7,000 people filled St. Patrick's Cathedral in New York on the evening of Sunday, May 3, to hear Pietro Yon's oratorio, "The Triumph of St. Patrick." Giovanni Martinelli of the Metropolitan Opera sang the title role and Mr. Yon was at the organ.

The Pennsylvania Association of Organists held its annual convention in Reading May 10 to 13. Dr. William A. Wolf was re-elected president.

Seth Bingham composed a new work for organ under the title of "Passaglia" and it was to be played at the Pittsburgh convention of the A.G.O. by Winslow Cheney.

July—

The general convention of the American Guild of Organists, held in Pittsburgh the week of June 22, attracted more than 500 visiting organists, who enjoyed an excellent program of recitals and lectures. Emphasis was laid on choral music. The program was rich in splendid offerings and the five days of the convention were filled with activities.

The Baldwin-Wallace College Conservatory of Music presented its fourth annual Bach festival at Berea, Ohio, under the direction of Albert Riemschneider.

Dr. Percy B. Eversden, organist of First Church of Christ, Scientist, St. Louis, for fifteen years and a prominent figure in the organ circle of the city, died May 28. He was born in England in 1864 and was educated as a clergyman of the Church of England.

Mrs. Helen W. Ross, a prominent organist who for a number of years lived in Chicago and later in the South, died June 27, after a lingering illness, in New Haven, Conn., where she was in charge of the music at the First Methodist Church.

The specification was made public of a three-manual organ to be built by the Reuter Organ Company for Holy Cross Lutheran Church at Saginaw, Mich.

Hugh Porter was appointed organist and director at the Collegiate Reformed Church of St. Nicholas, on Fifth avenue in New York.

A large instrument built by M. P. Möller for the Second Presbyterian Church of Rahway, N. J., was dedicated with a recital by Charlotte Lockwood.

Dr. Hamilton C. Macdougall, professor emeritus of music at Wellesley College, and Miss Elisabeth Gleason of Hartford, Conn., a graduate of Mount Holyoke and instructor in music in the Hartford, Conn., schools, were married June 22.

The 3,000th recital given in Carnegie Music Hall, in a series that has made musical history in Pittsburgh for forty-one years, was played by Dr. Marshall Bidwell May 24.

William Warren Bross was stricken with a cerebral hemorrhage as he entered his car to drive from his home at Babylon, N. Y., to play at St. Ann's Episcopal Church, Sayville, May 17, and died the same day.

August—

The twenty-fifth anniversary of the Northern California A.G.O. Chapter was observed at a Pacific coast Guild convention held in San Francisco June 23 to 25. Recitals, papers and a banquet were features of the three-day program.

Bernard R. Laberge, the organ im-

presario, announced plans for many recitals by artists under his direction in the approaching season. While in Rome Mr. Laberge engaged Fernando Germani for a tour of America in January and February, 1937. Marcel Dupré is to come in October and November. New foreign artists to supplement his American group are Line Zilgien of Paris and Susi Hock (Lady James Jeans), formerly of Vienna.

Edward M. Read, dean of the St. Louis organ fraternity, died July 16 at Scarsdale, N. Y., at the age of 90 years.

The contract for a new organ of ninety sets of pipes for St. Mark's Church in Philadelphia, H. William Hawke, organist and choirmaster, was awarded to the Aeolian-Skinner Company.

Eighty members of the American Organ Players' Club of Philadelphia attended the forty-sixth annual meeting of that organization at the New Jerusalem Church June 18.

The prize of \$100 offered by THE DIAPASON under the auspices of the American Guild of Organists for the best composition for the organ to be submitted, was awarded to George Mead, Jr., of Central Congregational Church, Brooklyn, by the judges. The winning composition is entitled "Fantasia."

New organs whose specifications were published included a three-manual Kilgen for the State Normal School at Ellensburg, Wash.; a three-manual Möller for the People's Church, Auburn, R. I., and a Reuter three-manual for Bethel College, Newton, Kan.

Dr. Orlando A. Mansfield died in Cheltenham, England, July 6 at the age of 72. He was for some years at Wilson College, Chambersburg, Pa., and at Brenau College, in Georgia. Dr. Mansfield was known for his writings on organ subjects.

William D. Armstrong died July 8 at his home in Alton, Ill., at the age of 68 years. He was a prolific composer and was head of his own school of music in Alton for thirty years.

Mrs. Lucy Dimmitt Kolp, a well-known Sioux City organist and member of the faculty of Morningside College, died June 26 at the age of 66 years.

A tri-chapter rally May 26 and 27 brought to a close the season for the Pennsylvania, Camden and Wilmington A.G.O. chapters.

The Estey Organ Company was commissioned to rebuild and modernize the organ in the Church of the Blessed Sacrament, New York City, and to the four-manual main organ a three-manual chancel organ was to be added.

September—

Hugo P. Goodwin, F.A.G.O., organist and choirmaster of St. Paul's Episcopal Church, Minneapolis, died suddenly at his choir camp at Tofte, Minn., Aug. 17. He was prominent as a concert organist and after serving the New England Congregational, the First Congregational of Evanston and St. James' Episcopal Church, Chicago, was on the faculty of Grinnell College and then of Carleton College. He was also municipal organist of St. Paul for several years after he left Chicago.

Specifications of the month included a three-manual being built by George Kilgen & Son for the Protestant Christian Reformed Church of Kalamazoo, Mich., and a three-manual by Möller for St. Stephen's Episcopal Church, Port Washington, L. I., N. Y.

Curtis N. Kimball, president of the W. W. Kimball Company for thirty-one years, died July 30 after an operation. He was 74 years old and had been with the Kimball Company, established by his uncle, since he was 17 years old.

Mrs. Frank Van Dusen, wife of the Chicago organist and teacher, who before her marriage was Marion Edith Carpenter, died Aug. 7 after a long illness.

Mrs. Rossetter G. Cole, wife of the Chicago organist and composer, died at her home Aug. 16. She was Fannie Louise Gwinner and was a prominent musician and writer on musical subjects. She was married in 1896 to Mr. Cole, then professor of music at Grinnell College.

James Philip Dunn, American composer and organist, died July 24 at Jersey City, N. J., at the age of 52 years.

Mrs. S. Lewis Elmer, wife of the

These Finished Their Tasks in 1936

Persons of prominence in the organ world, by virtue of their achievements as organists, composers or organ builders, who died in 1936, with the dates of their passing, are herewith listed:

Mrs. Frances Klaggy Freymark, Orlando, Fla.—Jan. 8.
W. Curtis Snow, Holland, Mich.—Jan. 1.
Harlan P. Seaver, Providence, R. I.—Jan. 6.
Alfred T. Lindgren, Oak Park, Ill.—Jan. 20.
William Stansfield, F. A. G. O., F. R. C. O., Atlantic City, N. J.—Feb. 9.
Arthur Reed Spencer, Port Chester, N. Y.—Jan. 30.
Dr. Arthur Moore Williamson, Millbrook, N. Y.—Feb. 7.
Miss Antoinette Hall, A. A. G. O., Sayville, N. Y.—Feb. 15.
Henry Kugel, Erie, Pa.—Jan. 25.
Edgar Jacobs Smith, Newton Highlands, Mass.—Feb. 24.
Orla D. Allen, Mobile, Ala.—Feb. 28.
Willis H. Hitt, Dalton, Mass.—Feb. 18.
Harriet Farnsworth Benjamin, Rochester, Minn.—March 3.
Frederick C. Martin, Harrisburg, Pa.—March 1.
Miss Gertrude Keenan, Rochester, N. Y.—April 12.
William F. Bentley, Mus. D., Galesburg, Ill.—April 13.
Herr Willem de Fries, Nijmegen, Holland—Feb. 12.
William W. Landis, Allentown, Pa.—Jan. 30.
William W. Lanthurn, Dayton, Ohio—April 3.
William S. Wilde, Rutherford, N. J.—April 11.
Felix F. Schoenstein, San Francisco, Cal.—March 29.
Mrs. Helen W. Ross, New Haven, Conn.—June 27.
Dr. Percy B. Eversden, Mus. D., St. Louis, Mo.—May 28.
Eugene Guelpa, Chelsea, Mass.—May 16.
Erasmus I. Nielsen, Far Rockaway, N. Y.—June 1.
William W. Bross, Sayville, N. Y.—May 17.
Edward M. Read, St. Louis, Mo.—July 16.
Dr. Orlando A. Mansfield, Cheltenham, England—July 6.
William D. Armstrong, Alton, Ill.—July 8.
Mrs. Lucy Dimmitt Kolp, Sioux City, Iowa—June 26.
Arthur D. Beach, Troy, N. Y.—June 1.
Arthur Whiting, Beverly, Mass.—July 20.
Charles E. Wilson, Melrose, Mass.—July 10.
Hugo P. Goodwin, Minneapolis, Minn.—Aug. 17.
Curtis N. Kimball, Chicago—July 30.
James Philip Dunn, Jersey City, N. J.—July 24.
John Rees, Hastings, Neb.—June 11.
Albert I. Couch, Lawrence, Mass.—Aug. 12.
Wilfred W. Fry, Philadelphia, Pa.—July 27.
Mrs. Kendrick C. Hill, Trenton, N. J.—May ...
William H. Shuey, Oak Park, Ill.—Sept. 22.
Frederick A. Hoschke, South Haven, Mich.—Aug. 26.
Philip H. Goepf, Philadelphia, Pa.—Aug. 25.
Stanley W. Van Wart, Brooklyn, N. Y.—Aug. ...
Mrs. Alice L. Ream, Harrisburg, Pa.—Sept. 22.
Henry W. Matlack, F. A. G. O., Grinnell, Iowa—Oct. 8.
F. Flaxington Harker, F. A. G. O., A. B. C. O., Richmond, Va.—Oct. 23.
Ralph Mason Hix, Waterloo, Iowa—Oct. 13.
Gustav V. Lindgren, New York City—Nov. 5.
Louis J. Wick, Highland, Ill.—Nov. 13.
E. Clayton Frank, Portland, Maine—Oct. 28.
George J. Assion, Youngstown, Ohio—Nov. 7.
William Butler Davis, Saybrook Point, Conn.—Nov. 18.
Dr. Charles Sanford Terry, Aberdeen, Scotland—Nov. 5.
Edgar Belmont Smith, Amsterdam, N. Y.—Nov. 20.
William Crane Carl, Mus. D., New York City—Dec. 8.
Benjamin T. Pettit, Dallas, Tex.—Nov. 12.
Arthur Harrison, Durham, England—Nov. 14.
W. Louis Chapman, Providence, R. I.—Nov. 15.
Father Joseph Edgar Bourget, Chicago—Dec. ...
Mrs. Florence Littlefield, Providence, R. I.—Dec. ...
Harry Stone Martin, Rahway, N. J.—Dec. ...

The following wives or husbands of prominent organists died in the course of the year:

Walter J. Ward, husband of Katherine Howard Ward, Chicago—May 2.
Harriet C. Andrews, widow of Dr. G. W. Andrews, Oberlin, O.—July 13.
Marion C. Van Dusen, wife of Frank W. Van Dusen, Chicago—Aug. 7.
Fannie Gwinner Cole, wife of Rossetter G. Cole, Chicago—Aug. 16.
Mrs. Walter Keller, wife of Dr. Walter Keller, Chicago—April 20.
Helen Shoemaker Elmer, wife of S. Lewis Elmer, Brooklyn, N. Y.—July 27.

organist of Memorial Presbyterian Church, Brooklyn, N. Y., died July 27 at her summer home, Martha's Vineyard, Mass. She was a graduate of Smith College and was married to Mr. Elmer in 1901.

Wilfred W. Fry, president of N. W. Ayer & Son, prominent advertising agency, and an amateur organist and patron of organ music, died in Philadelphia July 27.

October—

The annual convention of the Can-

church music and designer of organs, who reached the age of 92 years.

Oct. 11 was an important day at Kalamazoo College, Kalamazoo, Mich., as it marked the dedication of the new three-manual Möller organ, a memorial to Dr. Allan Hoben, late president of the institution. Henry Overley was at the console.

Arthur W. Howes, Jr., for the last nine years at St. Paul's Church, Chestnut Hill, Philadelphia, was appointed organist and choirmaster of St. John's Church, Washington.

Adolph Steuterman returned to his duties at Memphis, Tenn., after a trip to the Orient in which he covered 25,000 miles by airplane, train, ship, automobile, sedan chair, donkey and other means of transportation.

E. Arne Hovdesven of Mercersburg Academy went to Wittenberg College, Springfield, Ohio, to teach organ, piano and theory.

D. Sterling Wheelright, former Chicago musical editor and organist, was appointed assistant director of the Mormon Tabernacle Choir in Salt Lake City.

Tina Mae Haines retired from her post at St. James' Methodist Church, Chicago, after a tenure of twenty-eight years and was succeeded by the Rev. LeRoy E. Wright of Rockford, Ill.

Paul Bentley left his work at Duquesne University to become organist and choirmaster at St. Stephen's Catholic Church in Pittsburgh.

Eric De Lamar, Chicago organist and composer, retired as associate conductor of the Chicago Symphony Orchestra because of ill health.

November—

The large new organ built by the Aeolian-Skinner Company for Wellesley College was opened Oct. 18 with a recital by Carl Weinrich.

The Federal Trade Commission filed charges against the Hammond Clock Company, in the matter of the Hammond electronic organ, setting forth that certain claims constitute misrepresentation.

Ernest M. Skinner built a three-manual organ for First Church of Northampton, Mass.

Henry W. Matlack, for many years on the faculty of Grinnell College, Grinnell, Iowa, and the college organist, died Oct. 8. Before he went to Grinnell Mr. Matlack was in charge of the organ factory of Lyon & Healy, then at Battle Creek, Mich.

M. P. Möller built a large three-manual for the Franklin Street Methodist Church of Johnstown, Pa.

Lewis C. Atwater completed twenty-five years at All Souls' Unitarian Church and the Washington Hebrew Congregation in the capital.

A two-day convention of the Northern Ohio A.G.O. at Youngstown was marked by a program of excellence.

Professor Frederic B. Stiven returned to his duties as director of the school of music at the University of Illinois after a stay in Europe since January, having gone as chairman of the American delegation to the First International Congress of Music, held in Prague.

Thirty-eight choirs joined in a noteworthy model hymn festival Oct. 17 at the United Church in Bridgeport, Conn.

December—

A new four-manual organ to replace the instrument destroyed in the flood last spring was installed in the auditorium of the plant of the H. J. Heinz Company in Pittsburgh. And it has fifty-seven sets of pipes!

Henry Pilcher's Sons shipped a large three-manual to the First Methodist Church, South, of Jonesboro, Ark., an imposing edifice seating 1,200 people.

Henry S. Fry was honored by the organ fraternity of Philadelphia and vicinity at a testimonial dinner Nov. 12 which took cognizance of his twenty-fifth anniversary as organist and choirmaster of St. Clement's Church and as vice-president of the American Organ Players' Club, and his tenth anniversary as conductor of the choral club of the Musical Art Society of Camden, N. J.

The Hinners Organ Company, in business since 1879 at Pekin, Ill., announced that it would liquidate its business and suspend construction of

[Continued on next page.]

STORY OF YEAR 1936 IS TOLD

(Continued from page 5.)

pipe organs. Its reed organ business was to go on.

Frank K. Owen was appointed organist and choirmaster of St. Paul's Episcopal Church, Minneapolis, to succeed the late Hugo P. Goodwin.

F. Flaxington Harker died Oct. 23 at Richmond, Va. He was known nationally as an organist and composer, and was prominent in the musical and educational circles of the South. Mr. Harker was born in Scotland in 1876 and came to the United States in 1901 at the invitation of George W. Vanderbilt to play at All Souls' Church, Biltmore, N. C.

F. Arthur Henkel completed thirty years at Christ Episcopal Church, Nashville, Tenn., and a dinner in his honor was given Nov. 9 by the men of the church.

Louis J. Wick, veteran organ builder and one of the brothers who established the Wicks Pipe Organ Company at Highland, Ill., died Nov. 13 at the age of 67 years.

New academic members of the A.G.O. who passed the examinations in 1936 were guests at the first dinner of the season in New York Oct. 27.

The Missouri Chapter, A.G.O., celebrated its twenty-fifth anniversary with a program at the Kingshighway Presbyterian Church Oct. 26.

Dr. Charles S. Terry, first professor of history at Aberdeen University and known as one of the foremost authorities on Bach, died in Aberdeen Nov. 5 at the age of 72 years.

SERIES BY ISA McILWRAITH

Five Recitals at Ethical Culture Meeting-House in New York.

A series of monthly Sunday evening recitals under the auspices of the Society for Ethical Culture is being presented at the meeting-house of the society in New York City, with Miss Isa McIlwraith at the console. The first program consisted of works of Bach and was played Dec. 20. The remaining schedule includes the following recitals:

Jan. 24—Bach and Handel.

Feb. 28—Some Forerunners of Bach.

March 28—Brahms and Franck.

April 25—Johann Sebastian Bach.

The initial program contained the following Bach compositions: Prelude and Fugue in G major; Four Advent Chorale Preludes from the "Orgelbüchlein"; Chorale Prelude in G minor, "Wo soll Ich fliehen hin?"; Canzona in D minor; Ten Christmas Chorale Preludes from the "Orgelbüchlein"; Toccata and Fugue in D minor.

Frank Parker Directs Utica Chorus.

Frank Parker, baritone, director, and former Chicago church musician of prominence, who is a member of the faculty of Hartwick College, Oneonta, N. Y., has gone back to active choir work as conductor of the Central Church Choral Society in Utica. The object of this new group, which started out with forty voices, in the largest Methodist church in central New York, is training in choral singing, the study of the finest church music and the frequent performance of special musical programs. The society made its first appearance Dec. 20 with four lovely carol-anthems. A Lenten cantata is planned and Manney's "Resurrection" at Easter, with a group of Bach chorales to be sung at the Thursday night services during Lent and finally a May festival concert.

Engaged to Thomas H. Webber, Jr.

Dr. and Mrs. W. L. Campbell of New Castle, Pa., announce the engagement of their daughter, Hazel Louise, to Thomas H. Webber Jr., son of Dr. and Mrs. Thomas H. Webber of Detroit, Mich. Mr. Webber and his charming fiancée are both gifted musicians. Mr. Webber an organist and Miss Campbell a contralto singer and teacher. The bride is a graduate of Carnegie "Tech" and Oberlin College. Mr. Webber, whose organ recitals at Stambaugh Auditorium in Youngstown, Ohio, have won him prestige, was graduated from Howe Military School and studied organ with Edwin Arthur Kraft in Cleveland and Arthur B. Jennings of Pittsburgh. He is organist of the First Presbyterian Church of New Castle.

Some of the Special Articles Published in 1936

Edwin H. Lemare—A series of reminiscences of the famous English organist, long a resident of America, written by him and turned over to THE DIAPASON for posthumous publication, recall many events of absorbing interest to every organist of today. Mr. Lemare deals with great organists he knew, recitals, improvisation, the crescendo pedal, music committees, the story of his well-known Andantino, etc., etc.

New Church Music Published in 1935—A comprehensive review is prepared by Harold W. Thompson, Ph. D., Litt. D., and published in the January issue, serving as a permanent record of the achievements in this field in the twelve-months' period.

Ralph Kinder—The noted Philadelphia organist tells how to make an organ recital attractive and successful, his methods being based on an experience over a period of thirty-seven years in one church.

N. Lindsay Norden—Another successful and nationally known Philadelphia organist and choral conductor makes a plea to place music on a higher plane in worship.

Three New Hymn-Books—Guy Criss Simpson takes up the recently published hymnals of prominent churches and they are analyzed and compared in a careful study of their contents.

James H. Rogers—Dr. Thompson lists and reviews in the May issue the work of Mr. Rogers, noted American composer for church and organ.

Alexandre Guilmant—Dr. William C. Carl, Mus. D., distinguished American organist and teacher, presents a series of three articles on Guilmant, giving an intimate picture of the life of the famous Frenchman, drawn from his close association with him. The articles were written to mark the twenty-fifth anniversary of the death of Guilmant.

Bach Shrine in an American Organist's Home—The Bach collection made during a lifetime by Frank Taft, organist and organ expert—a collection such as exists nowhere in America—is described.

Harvey B. Gaul's Work—The Pittsburgh man's long list of compositions for choir and organ is reviewed by Dr. Harold W. Thompson in the June issue.

Electronic Organs—The report made by a special committee of the American Guild of Organists, evaluating electronic instruments for the information of organists and organ purchasers, is published exclusively in the June issue of THE DIAPASON.

Harry B. Jepson—An appreciation of the life and work of the famed Yale University organist, by Pauline Voorhees, in the August issue reviews his outstanding record.

"Is an Organist Necessary?"—Warren D. Allen, the noted organist of Stanford University, propounds the query and answers it sensibly and with original thought.

New England Organ History—Miss Christine M. Ayars presents a series of four articles revealing a wealth of history of the earliest organ builders of New England and what they wrought.

Wilhelm Middelschulte, LL. D.—The great Bach scholar of Chicago writes in the August issue on the language of the Bach chorale preludes.

The Orgatron—New electronic instrument is fully described in illustrated article in the September issue.

Malaga Cathedral—Palmer Christian tells of his visit to a famous Spanish organ—or pair of identical organs—built in 1781, and contributes translation of interesting description of these instruments as prepared by the builder after their completion.

"How to Prepare to Become an Organist"—Percy Shaul Hallett, F. A. G. O., the Pasadena organist and trainer of organists, writes ably on this topic in the September issue.

Descants and How to Use Them—Reginald L. McAll, organist and hymnologist, gives valuable hints on this subject in the September issue.

New Christmas Music—Latest compositions for the Christmas services are reviewed by Dr. Thompson in the October, November and December issues.

R. Vaughan Williams—The life and compositions of the great Englishman are subject of a paper by Miss Madelaine Emich, F. A. G. O., Pittsburgh organist.

Seth Bingham, Mus. B., F. A. G. O.—The New York musician begins in the November issue a comprehensive and informative review of the colossal new work of Norbert Dufourcq, written in French, on the evolution of the organ in France from the thirteenth to the eighteenth century.

How to Improvise—T. Carl Whitmer in the November issue lays down in an interesting manner practical rules by which any organist may become able to improvise, and he points out pitfalls to avoid.

In the Orient by Air, 'Riksha, Donkey, Etc.—A remarkable summer vacation tour to Japan, China, Hawaii, etc., is described by Adolph Steuter, F. A. G. O., the Memphis organist.

Bibliography of Church Music and Hymnology—List of books is prepared for THE DIAPASON under the auspices of the National Association of Book Publishers.

NEWS FROM SAN FRANCISCO.

By WILLIAM W. CARRUTH

San Francisco, Cal., Dec. 17.—Dr. Clarence Reynolds, municipal organist of Denver for ten years and formerly organist of the Ocean Grove Auditorium, has been appointed organist of the First Congregational Church of San Francisco. In recognition of his musicianship as conductor of oratorios and symphonies in Philadelphia he received the honorary degree of doctor of music from Temple University.

On Dec. 14 three of the younger members of the Guild—Robert Malcolm Battison, Jr., Frederick Brugge and Alfred Myatt—appeared in a recital at Temple Methodist Church, Berkeley. All three are organists of Christian Science churches. Mr. Brugge opened the program, playing: Two Chorale Preludes, "O Man, Bemoan Thy Sins" and "By the Waters of Babylon," and Fantasie and Fugue in G minor, Bach. Mr. Battison followed with the Introduction and Adagio from Mendelssohn's Second Sonata; Chorale Prelude, Dubois, and Fantasy in C minor, Malcolm Battison. Mr. Myatt then played the Chorale Prelude "Out of the Depths," Bach; "Piece Symphonique," Tournemire, and "Offertoire pour la Messe de Minuit," Cesar Franck. The last number was especially pleasing. All three of the organists acquitted themselves splendidly and showed that the younger members of the Guild are active and progressive. The Fantasy in C minor by Malcolm Battison was well written and effectively played and was received with much enthusiasm by the audience. At the conclusion of the recital Harold Mueller, F.A.G.O., newly-elected dean of the chapter, gave a very interesting and timely talk on Guild examinations.

Joseph Michaud, organist of St. Monica's Church, has been engaged to give a series of monthly recitals at St. Mary's College. His first program, which very appropriately came on the feast day of St. Cecilia, patroness of music, included Bach's Prelude and Fugue in G minor; Gavotta, from Martini's Twelfth Sonata; Gounod's "Ode to St. Cecilia," Guilmant's Third Sonata in C minor, and Fletcher's Festival Toccata.

Miss Darnell's Choir Wins Again.

The junior choir contest under the auspices of the New York State Federation of Music Clubs was held Dec. 12 in the Manor Church on Twenty-sixth street, New York City. Seven choirs competed in two classes, unison and two-parts for two silver cups. The choirs of St. Mary's-in-the-Garden, directed by Grace Leeds Darnell, F.A.G.O., were rated highest and won for a second time the silver cup for their two-part singing. The judges were Father William J. Finn and Charles E. Fellows.

GUILD EXAMINATIONS!!

(Suggested by Examination Committee, A.G.O.)

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THREE RECITALS IN JANUARY

Bach-Handel Program Jan. 5, Works
of Romantic Period Jan. 12 and
Compositions of Present-Day
Writers Jan. 19 Announced.

Harvard University is to have three recitals by E. Power Biggs, the internationally famed concert organist, in January. Mr. Biggs, who has been engaged for similar recitals in past seasons, endeavors each year to make his offerings different and of interest to all musicians. In the past he has played Sowerby's Symphony, the six Trio-Sonatas of Bach, etc. This year he is to offer a Bach-Handel program Jan. 5, works of the Romantic composers on Jan. 12 and a list of compositions of modern writers for the organ Jan. 19. The recitals will take place at 8:15 in the Harvard University Chapel. Mr. Biggs' programs on each of the evenings are as follows:

Jan. 5—Concerto in A minor, Vivaldi-Bach; Fugues in A minor (the Fiddle Fugue) and G major (the Jig Fugue), and "Komm süßer Tod," Bach; Concerto No. 10, in D, Handel; Fugue in G minor (the Little G minor) and Fantasy and Fugue in G minor (the Great G minor), Bach.

Jan. 12—Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt; Prelude and Variation and "Piece Heroique," Franck; "Behold, a Rose Breaks into Bloom," Brahms; Canon in B minor and Sketch in D flat, Schumann; Fantaisie in E flat, Saint-Saens; Sonata in C minor, Reubke.

Jan. 19—Introduction and Passacaglia in G minor (1934), T. Tertius Noble; "A Fantasy for the Flutes" (1935), and Movement 2 from Symphony in G (Fast and Sinister) (1932), Leo Sowerby; Movement 1 from Third Sonata (Moderato) (1935), Harry Benjamin Jepson; Prelude and Fugue in G minor (1920) and Ballade for Piano and Organ (1933), Marcel Dupré.

Colette Lionne will be at the piano for the last number.

Mr. Biggs will go on a tour in February under the management of Bernard R. Laberge.

Observe Henry J. Zeinz's Anniversary.

In recognition of his twenty-five years as organist of St. Louis Church, Buffalo, N. Y., Henry J. Zeinz was tendered a dinner Nov. 22 in the church hall by members of the congregation and the board of trustees. Mr. Zeinz was appointed to the Buffalo church in October, 1911, by Msgr. Paul Hoelcher. Mr. Zeinz was presented with a watch by Frank L. Mayer in behalf of the fifty members of the choir and with a check by Edward J. Garono, president of the board of trustees.

St. Boniface's Catholic Church at Sea Cliff, Long Island, N. Y., has placed an order with George Kilgen & Son, Inc., of St. Louis for a two-manual organ. The entire instrument will be under expression.

BENJAMIN T. PETTIT IS DEAD

Well-Known Organ Man of Dallas, Tex., Long Active in Southwest.

Benjamin Thomas Pettit, 71 years old, of Dallas, Tex., one of the best-known organ men in the Southwest and Southwestern manager for the Estey Organ Corporation, died Nov. 12, at St. Paul's Hospital in Dallas.

Funeral services were held in the First Methodist Church Nov. 13, with Dr. W. C. Martin and Dr. C. Q. Smith officiating. Honorary pallbearers were members of the board of stewards of the First Methodist Church and members of the Rotary Club.

Mr. Pettit is survived by his widow, Mrs. Maria Anna Pettit, Dallas; a daughter, Mrs. J. E. Hickman of Austin, wife of J. E. Hickman, member of the Supreme Court Commission; a sister, Mrs. J. J. Patterson of San Antonio, and two brothers, A. K. Pettit of Calexico, Cal., and Robert S. Pettit of Wills Point, Tex.

Mr. Pettit was born at Florence, Ala., Sept. 2, 1865. When he was a year old his family moved to Texas and settled at Wills Point. In 1885 he moved to Waxahachie, where he lived until 1900, when he moved to Dallas. In 1893 he married Miss Maria Anna Zollner, member of a pioneer family of Rockwall. He had been a representative of the Estey Company for forty-one years.

Mr. Pettit was a member of the First Methodist Church and of its board of stewards, and was a member of the Rotary Club.

"BEAUTIFUL ISLE" SURVIVES.

Los Angeles, Cal., Dec. 15.—Editor of THE DIAPASON: I was interested in the editorial in the last issue of THE DIAPASON regarding "Beautiful Isle of Somewhere." It would seem to me that with two decades of music appreciation taught in the public schools and all the talk of better music in the churches we should have reached a state where such music would not be requested. Well, I can only say that from my personal observation of some 200 funeral services during the last two months "Beautiful Isle" was requested 145 times. These requests came from all walks of life, and when they are coupled with requests for such things as "Old Faithful," "Lay My Head Beneath a Rose," "Break the News to Mother" and others too awful to mention, I begin to wonder if all the talk of better music isn't a lot of bunk.

ROLAND DIGGLE.

Jarvis Joins Wicks Voicing Staff.

Albert E. Jarvis, who began his career in London, England, coming to America in 1914, has become connected with the Wicks organization, it is announced. He was first associated with T. C. Lewis & Co., London. Later he joined Norman & Beard, and while there took an active part in the voicing of the organs for Brisbane Cathedral, Birmingham University and Nottingham Town Hall. He also had some experience with J. J. Binns, a well-known builder of Leeds, England. The Wicks voicing staff now includes Henry Vincent Willis, J. A. Schaefer, Albert E. Jarvis and Joseph Weickhardt.

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Robert Elmore, New Star, Wins Praises in New York Recital

When an organ recital by Robert Elmore was announced to take place at Carnegie Hall, New York City, on Wednesday evening, Dec. 2, many no doubt asked "Who is he?" Very few in New York had heard of this new star, but a large audience greeted him on the night of the recital. This young man of 23, a pupil of Pietro Yon, amply proved that he possessed the necessary technical equipment for displaying a rare combination of gifts—amazing facility, depth of feeling, innate musicianship and expressiveness.

The program opened with a group of Bach numbers that held his audience and elicited spontaneous and sincere applause. Mr. Elmore responded with Bach's Toccata and Fugue in D minor and, after continuous clapping, the "Pavane Heroique" of Franck. The second group offered a decided contrast with the first, beginning with Gigout's Spanish Rhapsody, brilliantly played. A new Musette, by Nordio, was charming both in its content and its rendition, and was followed by the gay "Marche Champetre" by Boex.

In all of his work Mr. Elmore showed a sense of tone color, bringing out the most beautiful in the large Kilgen organ. The program closed with the "Concerto Gregoriano" for piano and organ by Pietro Yon, the composer playing the piano part. This splendid composition received a fine interpretation by the two artists, whose teamwork left nothing to be desired. Mr. Elmore played three encores, first using two of Mr. Yon's compositions—Concert Study in D minor, in which he displayed remarkable pedal dexterity, and "Gesu Bambino," beautifully expressive—and finally the Toccata from Widor's Fifth Symphony.

The complete program was as follows: Prelude and Fugue in D major, Trio in C minor, Chorale, "Christ lag in Todesbanden," and Passacaglia,

Bach; Spanish Rhapsody, Gigout; "Ek-log," A. W. Kramer; Musette, Nordio; "Marche Champetre, Boex; Toccata from Sonata in E minor, de la Tombe; "Concerto Gregoriano" (piano and organ), Yon.

Robert Hall Elmore was born Jan. 2, 1913, at Ramaputnam, India, where his parents were missionaries. One year later he was brought to America. His musical education was begun at 6 years of age, in Lincoln, Neb., and three years later he began his work at the organ. At 10 he won the highest standing of all public school pupils of the country in examinations given by Jacob Kwassner of the University of Iowa. From 1926 to 1933 he studied organ, piano and composition with Pietro Yon. In 1929 he made his formal debut with the orchestra at Ocean Grove, N. J., and subsequently appeared in concert in various parts of the country, including three engagements with the Detroit Symphony Orchestra under Gabilowitch and Kolar. In 1933 he received the degree of licentiate of the Royal Academy of Music (L. R. A. M.) of London in three separate subjects—organ, piano and pianoforte accompaniment—an achievement unprecedented in the history of the Royal Academy of Music. In the same year he also received the degree of associate of the Royal College of Organists of London.

In 1934-5-6 Mr. Elmore received the Nitzsche first prize from the University of Pennsylvania as the student who had done most for music in the school life during the year. In 1936 he also received the newly-created Thornton Oakley medal for achievement in creative art, awarded for excellence in musical composition.

Mr. Elmore has been organist and director of music of the Arch Street Methodist Church of Philadelphia since 1933.

At the Rockford Congregational Church, Rockford Mich., the choir under the direction of Francis Hunter Carlson sang Daniel Protheroe's cantata "King of Kings" Sunday morning, Dec. 20. George Dok played the organ accompaniment.

FOUR RECITALS IN NEW YORK

Programs at Calvary by Germani, Zilgien, Porter and Strickland.

The early winter will be marked by programs attractive to all organists in New York and vicinity on the new Aeolian-Skinner organ in Calvary Church. Vernon de Tar announces that one of the features of the program of William Strickland Feb. 3 will be the first performance of Harold W. Friedell's new Symphony in E minor. Seth Bingham's new Passacaglia, dedicated to Hugh Porter, will be played by Mr. Porter at his recital Jan. 27. The programs for the four recitals thus far arranged are to be:

Jan. 13—By Fernando Germani: Prelude and Fugue in F minor, Handel; Pastorale, Pasquin; Concerto in A minor, Chorale Preludes, "Freut Euch, lieben Christen g'mein" and "In dulci Jubilo," and Toccata and Fugue in D minor, Bach; "Ave Maria," Bossi; "Toccata," Sowerby.

Jan. 20—By Line Zilgien: Prelude and Fugue in D major and Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross," "Christ, unser Herr, zum Jordan kam" and "Aus tiefer Not," Bach; Fugue on the name "Bach," Schumann; "On a Breton Theme," Ropartz; Fantasia in A major, Franck; "Fileuse," from "Suite Bretonne," Dupré; "The Nativity," Messiaen; Allegro from Sixth Symphony, Widor.

Jan. 27—By Hugh Porter: Concerto No. 10, Handel; Four Pieces on "Vom Himmel hoch" (Chorale, V. Schumann; Chorale, Prelude, Bach; Pastorale, Bach; Prelude and Fugue, Pachelbel); Chorale Preludes, "Meine Seele erhebt den Herren" and "Kommst Du nun," Bach; Toccata in F major, Bach; Passacaglia, Bingham; Improvisation-Caprice, Jongen; Finale from Third Symphony, Vierne.

Feb. 3—By William Strickland: Prelude and Fugue in C minor, Chorale Prelude, "Nun komm, der Heiden Heiland," and Sonata in E flat major, Bach; Chorale from Second Symphony, Vierne; Symphony in E minor, Friedell.

Son to Mrs. Frances Beach Carlson.

A son, Richard Duane, was born to Mr. and Mrs. George S. Carlson of Bristol, Conn., Nov. 12. Mrs. Carlson is better known as Frances Beach Carlson, A.A.G.O., M.S.M., organist and choir director of the First Baptist Church, Waterbury, Conn.

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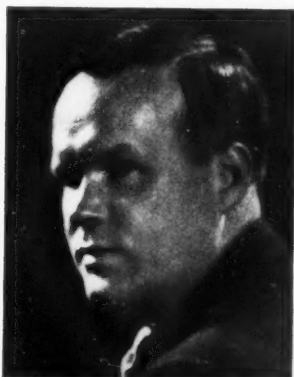
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CELEBRATION IN PROVIDENCE

Organist Is Honored on Completion of Four Decades at the Mathewson Street Methodist—Draws Crowds to His Church.

A little over forty years ago one of the three downtown churches in Providence, R. I., known as the Mathewson Street Methodist Episcopal Church, came to the turning point in its history. The building which had been occupied since 1850 must be extensively repaired or torn down; it was no longer a community church, for residences had given way to business and the church found itself in the center of the commercial life of the city. The land, purchased in 1848 for \$8,000, was valued at \$50,000. It was put up for sale, but no purchaser was to be found. It was evident that the church must continue in its service among the busy city life; the only way left was to rebuild.

When work on the new building was started Frank Elwood Streeter was called upon to serve as organist. He began his work on the first Sunday in September, 1896, while the church was still in temporary quarters. On Dec. 6, 1896, the new building was dedicated, and the new organ (Jardine), given by Mr. and Mrs. Austin King, was played for the first time with Mr. Streeter at the console.

During all the years the church has been fortunate in having strong, wide-awake ministers. But what about the minister of music? Sunday evening services brought crowds, people standing and sitting on gallery and pulpit steps and on window ledges. The ushers never sat down. Mr. Streeter's musical services were known throughout Rhode Island. The mixed quartet was augmented frequently to present cantatas; there were organ and piano ensembles, string quartets, brass quartets, harp, violin, cello, cornet, trombone, and often an orchestra of sixteen pieces. The crowds became so great that the *Providence Journal* reported that standing-room could not be had and the fire commission made frequent visits to see that the fire laws were obeyed.

Today, after forty years of service, the church decided to honor Frank Elwood Streeter in its anniversary celebration of building, organ and organist. On Dec. 3 church home night was held, with Mr. Streeter at the organ. The organizations of the church presented the congregation with a framed picture of Mr. Streeter.

On Friday evening, Dec. 4, exactly forty years from the night the dinner was given opening the new church, a testimonial dinner was served at the Providence Plantations Club in honor of Mr. Streeter. Over 200 attended, including church members, friends, pupils, singers and fellow organists. Words of greeting and telegrams were read from Arthur Foote, Mr. Streeter's organ and piano teacher; Dr. Hamilton C. Macdougall, another organ teacher; I. Philipp of Paris, with whom Mr. Streeter studied in France, and the council and Warden Charles H. Doersam of the American Guild of Organists. A message was given by a pupil, the dean of the Rhode Island Chapter, and the president of the Organ Loft Club. After a musical program Mr. Streeter was presented with a chair by the church in appreciation of his work.

On Sunday, Dec. 6, the anniversary sermon was preached by Dr. Richard D. Hollington of Evanston, Ill., pastor of the church from 1917 to 1927. In the evening a musical program was presented entirely under the direction of Mr. Streeter, even to the text of the sermon.

Dr. W. Earl Ledden, the present minister, says: "I cannot too strongly emphasize Mr. Streeter's magnificent spirit of co-operation. He is greatly loved by the church and every minister who has been here has taken satisfaction in the whole-hearted support given him by Mr. Streeter. I am deeply appreciative of this remarkable co-operation, for I know something of the problems of an organist."

FRANK E. STREETER



INDIANAPOLIS ORGAN READY

Four Recitals in January on Pilcher in SS. Peter and Paul Cathedral.

Henry Pilcher's Sons carried out the complete modernization and electrification of the organ in the SS. Peter and Paul Cathedral, Indianapolis, in time for the Christmas services. This instrument will be dedicated with a series of four Sunday afternoon recitals in January, these recitals to be given by the following:

Josef Schnelker, organist of the Cathedral of the Immaculate Conception at Fort Wayne, Ind.

Donald C. Gilley, head of the organ department of Arthur Jordan Conservatory and head of music department of Butler University, Indianapolis.

The Rev. Stephen Thuis, O. S. B., musical minister St. Meinrad Abbey.

The Rev. Edwin Sahn, organist of St. John's Catholic Church, Indianapolis.

At the First Methodist Church of Jonesboro, Ark., William E. Pilcher, Jr., gave the opening recital Sunday evening, Dec. 20, playing compositions of Bach, Mendelssohn, Schumann, Wolstenholme, Liszt, Boellmann, Stoughton and Lemmens. This organ was installed by the Memphis representative, James Day, who has been with the Pilcher organization twenty-nine years.

The Atlanta representative, D. H. Woodall, finished the organ at the First Methodist Church, Gadsden, Ala. The old organ was a Pilcher installed in 1900. It has been modernized throughout, with new electro-pneumatic action, modern console and all of the pipes revoiced. Six stops have been added.

Just after the first of the year the Pilcher forces will start installing a three-manual organ in Trinity Episcopal Church at Huntington, W. Va.

Choir Festival at Portland, Maine.

Two thousand persons gathered in the City Hall auditorium at Portland, Maine, Sunday afternoon, Oct. 25, for the fifth annual festival of the Federated Church Choirs sponsored by the department of music in religious education of the State Federation of Music Clubs. A splendid program of choral and organ music was the order of the day, and four Portland organists supplemented the work of the combined choirs of twelve churches in presenting a thrilling afternoon of music. The combined choirs aggregated over 300 voices, there being twelve senior choirs and five junior choirs, under the direction of Howard R. Stevens. The four organists participating in the program were Howard Clark, Congress Square Universalist Church, who played the prelude; John E. Fay of St. Joseph's Catholic Church, who played the offertory; Alfred Brinkler, F. A. G. O., of St. Luke's Cathedral, who played the postlude, and Fred Lincoln Hill of the Westbrook Congregational Church. The program of organ compositions consisted of: Hymn-tune, "Aughton," by J. S. Mathews; "Rockingham," T. Tertius Noble, by Mr. Clark; "Piece Heroique," Franck, by Mr. Fay, and Toccata from Fifth Symphony, Widor, by Mr. Brinkler.

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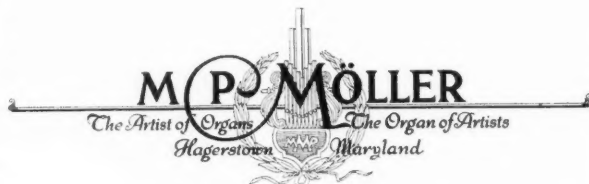
adding another to the long list of outstanding Möller organs in metropolitan New York, and has just been awarded the contract to build a three-manual instrument for

Bethlehem Lutheran Church, Brooklyn

Incidentally Mr. Möller has been awarded contracts from Presbyterian Churches alone for sixteen organs in 1936, which attests their high standing in churches of that prominent religious body.

In addition to the further increasing demand for Möller custom-built instruments, orders have been received for sixty-three of the new Möller Portable Organs since their introduction only a few months ago. The interest in these instruments has far exceeded the fondest expectations, especially by organists of repute from all sections of the country.

The entire M. P. Möller organization join in wishing all the readers of THE DIAPASON a Happy and Prosperous 1937.



NORTHWESTERN DAY FOR MUSIC OF CHURCH

CONFERENCE SET FOR FEB. 22

**Program in Three Parts — Addresses,
Etc., at Evanston—Evening Theme
at Thorne Hall Music of Mid-
dle West a Century Ago.**

Programs are out announcing the fifth annual church music conference, Feb. 22, to be conducted by the department of church and choral music of Northwestern University. The program features three elements. The morning session is to be devoted to the social and musical problems of the church. The speakers are Professor Frank M. McKibben of Northwestern University, Dr. William M. Woodfin of the Edgewater Presbyterian Church, Chicago; Louis F. Schilke, director of music at Christ English Lutheran Church, Chicago, and Miss Ruth Weaver, pastor's assistant at the Grand Avenue Congregational Church, Chicago.

The afternoon session will be devoted to choirs and choir procedure, with Professor Van Denman Thompson of DePauw University as chairman. Other speakers for the afternoon session are Barrett Spach, organist and choir director, Fourth Presbyterian Church, Chicago; Bethuel Gross, organist and director, City Church, Gary, Ind.; Don Malin, director educational division, Lyon & Healy, Chicago, and Horace Whitehouse, associate professor of organ and church music at Northwestern University. These sessions will be held in the First Methodist Church of Evanston.

The evening session will be in Thorne Hall, on the McKinlock campus, Chicago, and will consist of a lecture and concert by Dean R. G. McCutchan of DePauw University, the DePauw University Choir and Professor Van Denman Thompson at the organ. The theme of this lecture and program will be "Music in the Middle

West a Century Ago." Dean McCutchan and Professor Thompson believe that the folk-music of 100 years ago has special value as source material for the composers of today. Mr. Thompson will demonstrate his treatment of these materials through the choir and the organ. Other musical groups appearing during the day will be the Bach Singers, under the direction of Else Harthan Arendt, and the Northwestern University A Cappella Choir, under the direction of Max Krone.

Death Takes W. Louis Chapman.

Dr. W. Louis Chapman, for six years music critic of the Providence, R. I., *Journal and Evening Bulletin*, died Nov. 15. He had been organist at Grace Church in Providence and formerly was a member of the choir of the Church of the Immaculate Conception in Boston. In recent years he had given regular lectures in the public library on the programs of the Boston Symphony. He was a member of the New England Chapter of the American Guild of Organists, past president of the Rhode Island Federation of Music Clubs, and honorary member of the Chopin Club. Dr. Chapman was also active as a practicing physician, being a member of the staff of St. Joseph's Hospital. Dr. Chapman was born May 31, 1874. His wife, the former Geneva H. Jefferts, survives.

Mother of Francis S. Moore Dies.

Mrs. Frances E. Moore, 95 years old, an early Chicago resident, died Dec. 13 at the Glencoe, Ill., home of her son Francis S. Moore, organist and director at the First Methodist Church of Oak Park. Mrs. Moore was the widow of Alexander P. Moore, a pioneer Chicago wholesale grocer. She was born in Newark, N. J., and came to Chicago in 1860. The Moore home at Clark and Adams was destroyed in the Chicago fire of 1871. Mrs. Moore was associated with the First Presbyterian Church for many years and her son was organist of that church for thirty years. She was a member of the church quartet and taught in the Sunday-school for twenty-seven years.



Two Views of the **Hillgreen-Lane Organ**

Recently Installed in the Magnificent New Chapel of the
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St. Thomas' Church Host on Guild Night; Service a Feature

By LILIAN CARPENTER

A "double feature" program was offered to headquarters members Monday evening, Nov. 23, at St. Thomas' Church, New York City. The first part took place in the guild hall of the church at 7:15, when T. Carl Whitmer lectured on improvisation along the lines so clearly and interestingly set forth in his article in the November DIAPASON. Mr. Whitmer's talk made one eager to begin at once to put his ideas into practice. At the end of the first session, James Philip Johnston of Brooklyn improvised effectively on two Gregorian themes.

After this the audience moved into the church, where a festival evensong service was held under the direction of Dr. T. Tertius Noble. In keeping with the theme of the evening, Dr. Noble began the service with a masterly improvisation on the processional hymn. In the first anthem, the "Panis Angelicus" of Franck, the clear, rich voice of Clarence Gittins, soprano, evoked enthusiastic comment from the congregation, while the regular choir of men and boys provided an exquisite pianissimo accompaniment in the canon section. The Rev. Roeliff H. Brooks, S. T. D., rector of St. Thomas', delivered an address of welcome.

The Thanksgiving season was appropriately recognized with Healey Willan's beautiful anthem "I Looked and Beheld." The clear tenor voice of Robert Betts was heard in the opening solo, and the choir showed the more virile side of its singing by working up a powerful climax toward the end. Throughout the service the choir displayed a tone quality of rare beauty and reflected the spiritual attitude of its leader. Other musical numbers were the Stanford Magnificat and Nunc Dimittis on Gregorian Tones and Holst's Te Deum. The postlude, superbly played by Andrew Tietjen, was Dr. Noble's Introduction and Passacaglia.

Dr. Brooks in his address said: "Before anything else I may say, I will take this opportunity to register my gratitude to God for the great organists and musicians with whom it has been my privilege to work all during my ministry: Charles Walker in Brooklyn, now a sweet and precious memory, a trainer of boys' voices *par excellence*; Dr. T. Frederick H. Candlyn, with whom I worked for nearly twenty years in St. Paul's, Albany, and Dr. T. Tertius Noble, here at St. Thomas' Church, whose name and fame

are known all over the world as the exponent of real and good and true church music. With such men as these one thing was always certain—my sermons may have been poor, but the music at the services was always good and always in keeping with the occasion.

"I have never been able to understand why a clergyman should ever concern himself with the music selected for his services when he had a well-trained organist and choirmaster. The average minister of religion is not trained in music—I know I am not—and for him to meddle with matters of which he is ignorant is little short of folly. And it does not make for good team play. Team play is just as necessary in the successful running of a church as it is in any other of the concerns of life.

"A good organ and a man who knows how to play and master it, a good choir and a good selection of churchly music, are as important for a well-rounded service which shall appeal to the minds and hearts of those who come to church to worship as are the reading of the service and the preaching of the sermon. Each has its respective paramount importance. Neither should be made subject to the other. Too long a musical program is just as bad as too long a sermon. A well-rounded service is a thing of beauty and a joy forever.

"Good music, thanks to the radio, in spite of a lot of trash which is broadcast, is now within the reach of all, and it is heartening to see how eager people of every walk of life are to tune in on a good program. The jazz stage is over! And for this we may well be thankful. Instead, it is the great symphony orchestras and the great oratorios which attract the people, even the young. The return of community singing programs, which had great vogue during the war, is another indication of the real love of people for music.

"You, as organists and choirmasters, have a great service to perform. Be content only with the best, for only the best should be your contribution to the service of God. There is so much that is good; why, then, be content with the poor and the trashy music we used to hear and from which we suffered only a few years ago? Remember a good, uplifting, truly religious service depends as much upon you as it does upon the clergy."

Harrisburg Junior Choir Festival.

A chorus of 130 boys and girls, comprising the vested junior choirs of five churches of Harrisburg whose organists are members of the Harrisburg Chapter, gathered in Grace Methodist Episcopal Church Nov. 24 for a junior choir festival service. The chorus was

conducted by Clarence E. Heckler, minister of music at Christ Lutheran Church. Miss Helen K. Croll, organist and director of the junior choir at Grace Methodist Church, accompanied the chorus and played the offertory. The organ prelude was played by Henry Whipple, minister of music at the Market Square Presbyterian Church. The dean of the chapter, Mrs. John R. Henry, organist at the Fifth Street Methodist Church, played organ numbers.

The choirs and ministers of the following churches participated in the service: Redeemer Lutheran, Christ Lutheran, Fourth Reformed, Fifth Street Methodist and Grace Methodist. The program included the following anthems: "Lift Up Your Heads," Knowlton; "The Shepherds' Psalm," Protheroe; "There's a Friend for Little Children," Holler; "Peacefully Round Us the Shadows Are Falling," Storer; "Jesus, Lover of My Soul" ("Aberystwyth"), Parry-Bennett (with descant); "Round the Lord in Glory Seated," Knowlton. The organ numbers were: Adagio and Cantabile, Symphony 6, Widor (Mr. Whipple); Chorale Improvisations, "Praise to the Lord," "Jerusalem," Karg-Elert (Mrs. Henry); "Evening Song," Bossi (Miss Croll).

Ohio Guild Members as Composers.

A program unique in the history of the Youngstown subchapter was presented at the November meeting in the First Presbyterian Church Nov. 18, when "composers' night" was observed and vocal and instrumental compositions by Guild members were presented, several guest artists assisting.

Nellie Dehnhostel, organist at the First Presbyterian Church, Warren; Walter Hirst, Christ Church, Warren; Bernice K. Price, First M. E. Church, Girard; Dr. Henry V. Stearns, First Presbyterian Church; Gertrude McCartney, Epworth M. E. Church, and Edwin E. Paddock, Grace Lutheran Church, were the composers represented on the program, arranged by Mr. Paddock. Refreshments were served during an informal hour in charge of Miss Lu R. Rowan. Sixty members and guests were present.

Console Meeting in Chicago.

The Illinois Chapter announces as its first activity of the season a "console meeting" to be held at Thorne Hall, Northwestern University, on the Chicago McKinlock campus, Jan. 11. A dinner will precede the evening affair. These console meetings, originated by Walter Flandorf two seasons ago, are being revived and the purpose is to bring the Chicago group together in an informal way. On this occasion the large new Kimball organ in Thorne Hall will be inspected and played.

Choirs Join in Yule Service in Newark by Union-Essex Chapter

On the evening of Dec. 16 members and friends of the Union-Essex Chapter were guests of W. Norman Grayson at his church, the First Reformed in Newark, N. J. The service was in the nature of a "carol sing" in which six choirs and a large congregation heartily participated.

William J. Hawkins, A.A.G.O., opened the program with an organ prelude—Chorale, "Jesus, meine Freude," Bach, and "The Christmas Meditation," Faulkes. The Rev. Oliver M. Fletcher, minister of the church, offered the invocation, followed by Dean Walter N. Hewitt, A.A.G.O., who presented a brief greeting, Emma Denninger, soprano soloist, sang "It Came upon the Midnight Clear," by Sears.

Carols were sung intermittently in the service by congregation and choirs, the latter contributing the following special numbers: "How Far Is It to Bethlehem," Shaw (First Reformed Church, Newark, W. Norman Grayson, director); "O Little Town of Bethlehem," Oley Speaks (Orange Valley Presbyterian, Carrie Kraus, director); "Come, Marie Elizabeth," Dickinson (Memorial Presbyterian, Newark, Florence Maltby, director); "As Lately We Watched," Austrian folksong (Vincent Methodist, Nutley, Willard L. Wesner, director); "Noel," Gevaert (Prospect Presbyterian, Maplewood, Walter N. Hewitt, director); "Rosa Mystica," Bitgood (Westminster Presbyterian, Bloomfield, Roberta Bitgood, director). W. Norman Grayson presided at the organ for the singing and also played the offertory, "Fantasy on Two Christmas Carols," by West. Edwin Jacobus, organist and director of the First Baptist Church, Arlington, concluded the service with the postlude, Fanfare in D, Bridge.

Central Ohio Hears Small Kimball.

For the December meeting of the Central Ohio Chapter the Williams music store of Columbus extended an invitation to the local group to use the Kimball "Miniature" in the show windows for a recital by Guild members. On Thursday evening, Dec. 10, Ralph Lambert, one of the hosts of the evening, and George L. Nichols each played informal groups which were well received. Following a short business meeting Nils Hillstrom, Kimball representative from Chicago, made explanatory remarks about the instrument, its construction and possibilities. G. RUSSELL WING, Secretary.

News of the American Guild of Organists—Continued

"Know Your Stuff"; Benefits of the Guild Tests Pointed Out

By MARK ANDREWS, F.A.G.O.

"A thing of beauty is a joy forever," and so is a good examination—if you pass it. And sometimes, even if you don't pass. Quite often you are better off if you don't succeed at first.

I remember Edwin H. Lemare's telling me that he once failed in part of the F.R.C.O. examination, and many distinguished musicians have had the same experience, to their own great benefit, for their temporary failure made them dig deeper. Consequently they became more proficient than if they had just scraped through at their initial attempt. I knew a young fellow (not so distinguished) who fell down in the transposition test for the A. R. C. O. Piqued and peeved he was determined that at least that subject should not get him down, with the result that a year or two later he was able to transcribe the whole of Handel's "Messiah" in order to circumvent the tyrannically high pitch of a certain organ. This was one Mark Andrews.

Some of the tests in our examinations may appear at first sight to be fussy and scarcely necessary; but, believe me, if you live long enough you will find that every bit of knowledge and facility you may acquire in preparation for these examinations will be of practical use.

An organist has to do many things that are not expected of any other instrumentalist. After all, most pianists and violinists just have to do what they are told! There is the music, and all they have to do is to learn it and play it. But about half the music the church organist uses is not even written for the organ, so he must be able to adapt and contrive, and see what is behind the notes. He must improvise; the exigencies of the church service continually demand it. He may do it well or ill, but do it he must.

How can he conduct a choir rehearsal efficiently if he is unable to read a vocal score? How can he adapt to the organ the piano score in which the accompaniment to most oratorios is written unless he has sufficient knowledge of harmony to know which notes should or should not be doubled? Unless his ear is trained to hear what he sees, how can he detect wrong notes in unaccompanied singing? When orchestral support is available for special occasions, where will he obtain orchestral parts and scores for anthems? And how effective will his own scoring be, if he has no knowledge of the transposing instruments? Do you really think that he will secure a good performance of music in the style of, say, Palestrina, if he imagines that it was contemporaneous with the mid-Victorians?

At the A.G.O. convention last summer it was stated that the chief qualification for choirmastership is personality (an elusive term, by the way). Of course, personality is essential, but it is not the only essential. Certainly, if your singers don't like you, they won't do their best for you, even if you are completely equipped technically. But what's the matter with sound technical equipment plus personality?

You may be able to "sell yourself" (horrible phrase), but if you don't know, you will be found wanting sooner or later. At the present stage of things I suspect we could well exchange some of the prevalent half-baked genius for more educated musical craftsmanship.

In any case, the study of the subjects required for our examinations is supremely worth while for its own sake.

It's great fun.

Chesapeake Chapter.

One of the most interesting meetings of the Chesapeake Chapter was held Dec. 7 in the Seventh Baptist Church, Baltimore, where under the direction of Miss Maud C. Lewis, a practical

demonstration of the 1936 Guild examination for the associate degree was given. Miss Lewis read excerpts from Frank Wright's book on "Requirements for Guild examinations" and was assisted by Dr. Laurence Petran, who talked on harmony, using the blackboard for illustrations. Miss Ernestine Leithuser directed questions on the history of music, which were answered by the audience. Strict counterpoint was demonstrated at the piano by Miss Katharine Lucke, while Mrs. Rhoda Tyson sight-read a score. Miss Louise Carlson transposed and Griffith Bratt harmonized and modulated at the piano. In conclusion Miss Lucke gave an ear test. It is planned at a later date to have the 1937 test pieces played.

The Chesapeake Chapter takes pride in the fact that although a letter was received from headquarters in October asking the chapter to start classes covering various phases of degree work, the executive committee of the chapter discussed it last June and definite plans for a history class were made in September. As a consequence there are approximately twenty-five persons enrolled in the history and harmony class.

Elaborate plans are being made for a New Year's banquet and party in January. The fourth recital of the 1936-37 series sponsored by the chapter will be given by Laurence Petran, F.A.G.O., at Wilson Memorial Church, Baltimore, Sunday, Jan. 31, at 4 o'clock.

J. EARL GREEN, Secretary.

Council Authorizes New Chapters.

A meeting of the council was held Monday, Nov. 30, at the Guild office, RKO Building, New York. Present were Messrs. Doersam, Harris, Friedell, Elmer, Comstock, Baldwin, Sealy, Woodman, Wright, Miss Carpenter, Mr. Coke-Jephcott, Miss Darnell, Messrs. Heinroth, McAll, Porter, Ward, Watkins, Luis Harold Sanford, dean of the Long Island Chapter, and Russell S. Gilbert of the Union-Essex Chapter. Regrets were received from Messrs. Bingham, Bleecker, Lefebvre, McAmis, Nevins, Noble, Richards, Volkel and Williams.

The council ratified the action of the warden in the formation of the Rocky Mountain Chapter in Colorado, the Lockport, N. Y., branch of the Buffalo Chapter, and the appointment of the officers as follows:

ROCKY MOUNTAIN CHAPTER.

Dean—Mrs. Thomas R. Walker.
Secretary—Mrs. Margaret French Blair.
Treasurer—M. P. Givens.

LOCKPORT BRANCH.

Regent—Harland W. D. Smith.
Secretary—Miss Bernice Behse.
Treasurer—Mrs. Helen Kinzly Webb.

The warden was authorized to form the following branch chapters and appoint the officers: Niagara Falls branch of Buffalo Chapter and Hazleton, Pa., branch of Wilkes-Barre Chapter.

The Rev. H. C. Lindsay of the Louisville Chapter was elected an honorary associate of the Guild. Mrs. John R. Henry was elected dean of the Harrisburg Chapter.

S. LEWIS ELMER, Registrar.

Rhode Island Chapter.

The Rhode Island Chapter held its December meeting at Grace Church, Providence, on the evening of Monday, Dec. 7. Owing to the illness of the dean, Roy P. Bailey, the business meeting was conducted by Frederick Very, sub-dean. In memory of Mrs. Florence Littlefield a moment of silence was observed, as her recent death was a distinct loss to the chapter.

The feature of the evening was the recital and lecture on "The Harpsichord and Its Music," by Putnam Aldrich, music critic for the *Boston Herald*. Mr. Aldrich traced the development of the harpsichord from its primitive harp-like ancestor, through the middle ages, after the clavier or keyboard had been added, and up to modern times, with its standardization and refinements. To illustrate the various stages of development, Mr. Aldrich played on his harpsichord compositions dating from the earliest composers known to have written for this instrument to the later masters, including in

his recital "Tambourin," by Couperin; a Sonata by Scarlatti, and preludes from Bach's "Well-tempered Clavichord." At the close of the recital, which seemed far too short because of its unusual interest, the members had the opportunity to examine and become better acquainted with the beautiful but now comparatively rare instrument.

The next Guild event will be a recital Jan. 4 by Raymond C. Robinson, F.A.G.O., organist and choirmaster of King's Chapel, Boston, at St. Stephen's Church, Providence.

HAROLD F. MANGLER, Registrar.

Michigan Christmas Celebration.

The December meeting and Christmas party of the Michigan Chapter was held in the parlors of the parish-house of Christ Lutheran Church (Armin G. Zapf, organist and choirmaster), Dec. 15.

Dinner was served by a group of ladies of the church. About sixty-five were present for the evening's festivities. Mark Wisdom read his report of the chapter's financial condition. Miss Grace Halverson, the dean, appointed a nominating committee consisting of Miss Rachel A. Boldt, Mrs. Neva K. Howe, Armin G. Zapf and E. Mark Wisdom. Benjamin Laughton is the chairman. The Rev. Thomas Wilson, pastor of Divinity Lutheran Church, announced that plans for the Guild service to be held at Divinity Church in January are complete.

We then adjourned to the church auditorium, where the pastor, the Rev. H. E. Olsen, delivered a short address on "Hymns of the Lutheran Hymnbook." Mr. Zapf, his daughter Virginia and the adult and girls' choir provided the musical portions of the service. Mr. Zapf played several organ solos and Miss Zapf sang "Alleluia" from "Exsultate, Jubilate," by Mozart. Karl Wiesinger sang a baritone solo, "O Babe Divine," Hamblen.

After the program we went to the lounge, where Santa Claus made his annual visit to the Guild members, giving each a present.

We plan a "new member" recital at Scovel Memorial Presbyterian Church in February. The Guild examination club will resume its activities in January, meeting as usual at the dean's home.

ERNST J. KOSSOW, Secretary.

Pasadena Events of Month.

The Pasadena and Valley Districts Chapter, in conjunction with the choir of the First Congregational Church, presented Miss Irene Robertson, organist of the First Methodist Church of Los Angeles, assisted by Joseph Sullivan, tenor soloist of the First Methodist Church, in a vesper recital Nov. 29. Miss Robertson delighted her audience with her playing of Seth Bingham's "Roulade" and Rogers' Toccata in C minor. Mr. Rogers was present and enjoyed her playing. This program was in the nature of a pulse feeler, being intended for the profession, and, sorry to say, the pulse was rather weak.

On Dec. 14 the annual Christmas music festival, featuring six choirs, was held at the First Baptist Church. The three solo choirs—St. Mark's, V. Gray Farrow, A.A.G.O., choirmaster and organist; Washington Street Methodist, Miss Mabel Oakes, director, and Oneonta Congregational, Albert H. Button, director—gave groups of numbers that were varied and well sung. Assisted by the choirs from the First Baptist, First Congregational and First Methodist of Alhambra, the united choirs, under the direction of Frank Van Gundy, gave a splendid performance of "The Heavens Are Telling," Haydn, and "Hallelujah Chorus," Handel. Mildred C. Wickland, guest organist, played a fine accompaniment for the choruses, and her playing of Yon's "Christmas in Sicily" was a pleasure. The program opened and closed with the singing of carols by all. In spite of a stormy night the festival was well attended. The spirit of friendly cooperation that exists among the choirs and their directors is a thing of which the Pasadena Chapter is justly proud.

EDWARD P. TOMPKINS, Dean.

New England Events; First Recital Played by Frederick Johnson

The New England Chapter opened its season with a splendidly attended social meeting at the rooms of the Harvard Musical Association on the evening of Nov. 9. Dean William E. Zeuch spoke briefly, outlining events for the season and making a plea for more active interest in Guild affairs. He then introduced the speaker of the evening, Dr. Francis W. Snow of Trinity Church, who gave a sparkling account of the Pittsburgh convention of last spring.

The Guild members derived much satisfaction and learned a great deal from the first recital, which was given by Frederick Johnson, F.A.G.O., at the Church of the Advent in Boston Nov. 23. The program was as follows: Prelude and Musette, Rameau; Caprice, "Recit de Nazard" and "Basse de Cromorne," Clerambault; Toccata, Pachelbel; "Recit de Tierce en Taille," de Grigny; "Valet will ich Dir geben," Bach; Four Chorale Preludes, Drischner; "Veni Creator," Jacob; "Alleluia serena," Messiaen; Scherzo, Quief; "Puer natus est" (mss.), Titcomb; Minuet, Lavotta; "Intercession," Bingham; "Ein feste Burg," Karg-Elert.

Mr. Johnson gave the finest demonstration of what the "Baroque" organ and the modern organ can do musically the writer has ever heard. The instrument, a three-manual Aeolian-Skinner, possesses a fine independent pedal, unenclosed great and *positif* as well as a complete swell and lovely choir division. The organ is replete with single and chorus mutations and the recitalist used them to fullest advantage. The performance of the first group was a revelation in new tonal effects that gave the early pieces a distinction and lucidity they seldom appear to have. Mr. Johnson showed the amazing color possibilities of an organ of this type and the more delicate tones were fully employed in the beautiful numbers by Drischner, Messiaen, Titcomb and Bingham. Incidentally, the Titcomb piece should be published, for it is a splendidly written church number in the true organ idiom. Altogether it was an evening of pleasure and instruction for any organ enthusiast. Mr. Johnson, the organist, and Mr. Harrison, who conceived the instrument and brought it to fruition, deserve the highest praise.

The December meeting of the New England Chapter was a new venture, for the members met for a supper at the First Church in Boston and then heard an excellent talk and a recital on the harpsichord by Putnam Aldrich. He first spoke on the history of the stringed keyboard instruments and their characteristics and then played a superb recital demonstrating the evolution of harpsichord music. His comments on the music were revealing and enhanced the effect of the numbers for the audience.

EDWARD B. GAMMONS, Secretary.

Northern Ohio Chapter.

The Northern Ohio Chapter attended the Catholic service of vespers at St. Mary's Seminary, Cleveland, Dec. 13. The colorful service in this beautiful chapel was inspiring. The Rev. Francis P. Johns, S.T.D., diocesan director of church music, with the assistance of Father Hogan, gave a talk on Gregorian music, illustrated with records made by the Solesmes monks. The service was sung by more than a hundred students for the priesthood and the music was Gregorian with *fauxbourdon*. Father Johns directed the choir and Father Hogan presided at the organ. The chapel was filled.

For its January meeting the Northern Ohio Chapter will present Pietro Yon, organist of St. Patrick's Cathedral in New York City, in recital at St. Ignatius' Church, Cleveland, Thursday night, Jan. 14.

News of the American Guild of Organists—Continued

ANNOUNCEMENT

To provide opportunity for the airing of opinions regarding the examinations, the examination committee will conduct a question-and-answer department in THE DIAPASON. Members are invited to send queries to the chairman of the committee at 1270 Sixth avenue, New York City.

Discussions will be limited to examination matters of general interest. Conciseness will be highly desirable. Questions should reach the Guild office before the first of each month.

Important Events in Buffalo.

The chapter presented Dr. Francis W. Snow of Boston Nov. 23 in a recital on the four-manual Skinner organ in the Central Park M. E. Church. Mr. Snow played the Doric Toccata of Bach and pieces by Franck, Widor, Couperin, Karg-Elert, Gigout, Dallier, Farnam and Edmundson. A reception followed the recital, giving the members an opportunity to meet Mr. Snow. Refreshments were served.

On Dec. 15 the annual service of the chapter was held at Temple Beth Zion. A dinner and short business meeting preceded the program. Leonard Adams, A.A.G.O., opened the service with the Corelli-Noble Suite. Then Rabbi Joseph L. Fink, chaplain of the chapter, lectured on Hebrew music, showing how closely the ancient Hebrew chants are related to the present-day music of both church and mosque. Arnold Cornelissen, Temple organist, has written a complete Sabbath morning service according to the Union Prayer-book for Jewish Worship, and dedicated it to Dr. Fink and the congregation of Temple Beth Zion. This was presented by Mr. Cornelissen for the first time with the Temple quartet singing from manuscript. Entirely original, it is in the modern vein, but using the Eastern idiom. Each of the twelve sections is smoothly rounded out and gives adequate expression to the text. Frances M. Gerard played the Toccata by Mulet for the postlude.

The second in the series of monthly recitals by Buffalo organists was given Dec. 7 by Edna L. Springborn at her church, Grace Lutheran. Composers included Bach, Dubois, Grieg, Borodin, Kreisler, Yon, Wagner, Lemare and Rogers.

Dr. Charles M. Courbion is to give a recital in Buffalo in January.

GILBERT W. CORBIN, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter met the night of Dec. 14 at the Kropp Tavern in Tulsa. A real Christmas dinner was in order and the tables were made festive with decorations. Preceding the dinner all present joined enthusiastically in singing carols, led by Dean Marie M. Hine at the piano. Reed Jerome, program chairman, announced two recitals for the 1937 season, to be played in Lent, one at the Central High School and the other at Trinity Episcopal Church. Dean Hine announced the tri-state convention dates as April 27 and 28. A nominating committee was announced, consisting of John Knowles Weaver, Ethel Kolstad and Harry W. Kiskaddon, and a membership committee consisting of Ruth Blaylock and Philip Morgan. After the completion of business a study period was conducted, consisting of general musical knowledge questions, harmony, score reading, transposition and ear tests.

JOHN KNOWLES WEAVER, Registrar.

Indiana Chapter.

The Indiana Chapter held its November meeting at the North Methodist Church Tuesday evening, Nov. 24. Dr. C. A. McPheters, the pastor, extended a cordial welcome to the Guild. Forty members and guests attended the dinner. The dean, Donald C. Gilley, led a discussion in which plans for the stimulation of interest in the examinations were made by the members.

Following the business session we went to the sanctuary of this beautiful church. It seemed fitting that in this cathedral setting we should hear for the

first time the new service of the Methodist Church. The service for evening was used, in the form of choral evensong, sung by the choir, under the direction of Forrest L. Shoemaker, minister of music. Mr. Shoemaker, who is a newcomer to this city, also played a short organ recital in which he played: Prelude and Fugue in E minor, Bach; Bell Symphony, Purcell; "The Primitive Organ," Yon; "Dreams," Stoughton; "The Clown," Nevin; "Jesu, Joy of Man's Desiring," Bach-Grace; Air for the G string, Bach-Nevin; Concert Variations, Bonnet.

WINIFRED J. DUNN, Secretary.

District of Columbia Celebrates.

The December meeting of the District of Columbia Chapter was by way of celebration of the chapter's twenty-sixth birthday. A brief business session, presided over by Charlotte Klein, F.A.G.O., the dean, was followed by program features of more or less artistic violence. A guessing contest, in charge of Mrs. J. H. Fahrenbach, in which a score of photographs of chapter members in the bud were projected on a screen, filled the first part of the evening. The pictures were accompanied by literary gems from the feeble pen of the registrar as an aid in establishing identity, and a suitable reward was given the one rating the highest number of correct names. Radio stars, impersonated with great intensity by the dramatic possibilities of the chapter, closed the entertainment. Prominent among those so distinguishing themselves were Messrs. Onyx, Garman, Neal, Potter, Leonard, Mrs. Vanderlip and others. Mr. Crump rendering valiant service as announcer.

The following series of four organ recitals is announced by the recital committee for the current season:

Monday, Jan. 11—Pietro Yon at Sacred Heart Church.

Tuesday, Feb. 23—E. William Brackett at the Corby residence.

Monday, April 12—Robert Ruckman at the McKim residence.

Tuesday, May 4—Mrs. Robert G. Vanderlip at the Archbald residence.

MRS. JOHN MILTON SYLVESTER, Registrar.

Festival Service at Lincoln, Neb.

The Lincoln, Neb., Chapter presented its annual festival service at the First Presbyterian Church Sunday, Nov. 22, at 4 o'clock. The church, designed by Cram, of pure Gothic architecture, dimly lighted by white tapers in the chancel, was a perfect setting for the hour of meditation. The three-manual Casavant organ proved particularly satisfying for the solo numbers by three of the local members. The choirs of the church assisted with two anthems, the girls' choir, under the direction of Miss Beth Miller, using the Cherubim Song by Tschalkowsky and the chancel and transept choirs, directed by Oscar Bennett, singing "Open Our Eyes," by Macfarlane. The Rev. Paul C. Johnston gave the message. The organ numbers were as follows: "Carillon," Sowerby (Miss Grace Finch, First Presbyterian Church); "Benedictus," Reger; Melodie, C. P. E. Bach, and "Now Thank We All Our God," Karg-Elert (Donald Ketting, Westminster Presbyterian Church); Chorale in G, Guilman; Meditation, Sturges, and Fanfare, Lemmens (Paul Le Bar, St. Paul's Methodist Church).

GRACE FINCH, Secretary.

North Carolina.

The North Carolina Chapter met at Elon College on the afternoon of Nov. 21 at 4 o'clock for the first business session of the year. Dean Leslie P. Spelman of Meredith College presiding. The call for old business brought the report that James Pfohl, head of music at Davidson College, had made a survey of the organists of the state in regard to their pro rata salary in the church budgets. He was compelled to report that not one pastor or church treasurer had answered his questionnaire.

The matter brought to the attention of the local chapters by the headquar-

ters office—that of creating more interest in the state and national meetings—caused many helpful suggestions to be made. This chapter is interested in having an organist of national note for one of the meetings of the year, and having the members of the chapter give several interpretations, as of the different schools, of the same composition. In other words, "a same composer and composition recital."

The invitation to go to Chapel Hill for the spring meeting was unanimously accepted. The members anticipate a very interesting meeting on the campus of the University of North Carolina, when that campus is among the loveliest in the South.

A recital was played at 5 o'clock by Charles M. Barbe, assisted by an advanced piano student, Fletcher Moore, of Elon College. Mr. Barbe is the new head of music at Elon. Dinner with the faculty and students closed a very happy time afternoon and evening.

Memphis Hears Herbert E. Hyde.

For its December activity the Tennessee Chapter presented Herbert E. Hyde of Chicago in a recital at Calvary Episcopal Church, Memphis, on the new Aeolian-Skinner organ, on the evening of Dec. 8. Mr. Hyde's recital was open only to Guild members, prospective members and subscriber members and an appreciative audience of about fifty attended. This was the second recitalist presented in 1936 by the chapter, Edward Eigenschenk having played March 10.

Following was Mr. Hyde's program: Sixth Concerto, Handel; Three Chorale Preludes, Bach; Menuett, Third French Suite, and Bourree, Third Violoncello Suite, Bach; Preludes and Fugues in D minor and B flat major, Bach; Chromatic Fantasia, Thiele; Pastorale (MS), Alec Templeton; "Romance sans Paroles," and "Caprice Heroique," Bonnet; Lullaby (MS) and "Spring," Hyde.

Texas Chapter.

The December meeting of the Texas Chapter was held at the parish-house of St. Matthew's Cathedral Dec. 16, preceded by an executive committee meeting which selected a nomination committee. The recital committee announced the next recital will be given Feb. 2 by the dean, Carl Wiesemann, at St. Matthew's Cathedral, and will be an ensemble program of organ, string and reed instruments, assisted by Mrs. Albert Smith, soprano and director of the City Temple choir.

The tri-state convention to be held in Oklahoma City in April was discussed and a large delegation from the Texas Chapter expects to attend.

After the business session the Rev. Jasper Manton of Trinity Presbyterian Church gave a Christmas message, following which luncheon was served.

KATHERINE HAMMONS.

Georgia Chapter Visits Decatur.

Thirty members of the Georgia Chapter sat down to dinner Monday evening, Dec. 7, at the Decatur Methodist Church. Only once before has the chapter carried its activities to this lovely city of homes, one of the most prosperous suburbs of Atlanta. The musicians of Decatur joined with Miss Frances C. Burgess, organist and choir director of the church, and presented a program of Christmas carols and ensemble music to an audience that filled the main portion of the auditorium. Miss Burgess played as a prelude Büsser's "The Sleep of the Infant Jesus." The choir of thirty voices, which included a number of well-known Atlanta soloists, was heard in the following numbers: Magnificat and Nunc Dimittis in B flat, Stainer; "List, the Cherubim Host," Gaul; "The Christ of the Snow," Gaul; "Shepherds' Christmas Song," Dickinson; "Break, Break, O Beauteous Heavenly Light," Bach.

It was unfortunate that the organ had to cease functioning midway of the first choral number, but the choir valiantly proceeded to the close unaccompanied. This forced the omission of the two concluding numbers sched-

uled to be played by C. W. Dieckmann.

Miss Burgess played the prelude in flowing style, with ample color. Her work at this church evidently is keenly appreciated.

Miss Ethel Beyer, the dean, is receiving felicitations on her recent eighteenth anniversary at the Druid Hills Methodist Church.

Dr. H. Augustine Smith conducted his festival of religious art at the Central Presbyterian Church Dec. 10 to 13, with the assistance of Lawrence G. Nilson and his splendid choir.

Ben Potter formally opened his new three-manual Möller organ at Brenau College, Gainesville, Ga., on the evening of Dec. 10. He also has a new two-manual practice organ—both as a result of the tornado that swept Gainesville earlier in the year.

GEORGE LEE HAMRICK, Publicity Chairman.

Worcester Chapter

Worcester Chapter members were guests of the Worcester Chamber Music Society on Dec. 7. A program of two-piano music, a Sonata for cello by Chopin, and a Mozart String Quartet were played.

At a business meeting preceding the program the resignation of Dean Hugh Giles was reluctantly accepted. Mr. Giles has moved to New York City. A genuine loss is felt by this chapter and by the musical community.

Clarence W. Helsing was welcomed to membership.

ETHEL S. PHELPS, Secretary.

Wilkes-Barre Chapter.

The ministers' dinner of the Wilkes-Barre Chapter scheduled for Nov. 22 had to be postponed at the last minute. On that night many members of the chapter journeyed to Scranton to hear Leon Verrees give a recital in St. Luke's Church.

On Dec. 14 the Wilkes-Barre Chapter held its annual Christmas party in the Central M. E. Church parlors. After a short business meeting all kinds of games were played. Santa Claus then appeared and gave everyone presents, and luncheon was served. We were glad to have Mr. and Mrs. Leon Verrees of Scranton present with us at this party.

E. ADELE ALDEN, Secretary.

York Chapter.

J. Herbert Springer was host to the York Chapter at his church, St. Matthew's Lutheran in Hanover, on the night of Nov. 24 and played a program on the Austin organ of 235 stops and 12,729 pipes. After the recital Mr. Springer entertained seventy-five members and friends who were able to remain for the social period. The organ program was as follows: "O Morning Star, So Pure, So Bright," "When in the Hour of Utmost Need," "Comest Thou Now, Jesus," and "St. Anne" Fugue, Bach; "Elevazione," Zipoli; "Ave Maria," Schubert; Pastorale from First Sonata, Guilman; "Melodia," Reger; "Christmas in Sicily," Yon; Russian Song, Dargomizsky; Toccata from Fifth Symphony, Widor.

On Nov. 29 Guild members were invited to a beautiful vesper service arranged by Adam Hammie at Zion Lutheran Church in York.

Fort Worth Chapter.

Winslow Cheney gave a recital in the First Presbyterian Church of Fort Worth, Tex., Nov. 17 under the auspices of the Fort Worth Chapter. He played: "Piece Heroique," Franck; "Vesper du Commun," Verset 3, Dupre; "The Soul of the Lake," Karg-Elert; Toccata (MSS.), Pierre; "Sunset Meditation," R. K. Biggs; "In Summer," Stebbins; Toccata and Fugue in D minor, Bach; Cantilene, McKinley; "Carillon-Sortie," Mulet.

The Fort Worth Chapter held a business session and its members were guests at a buffet dinner in the home of Mr. and Mrs. Raymond Wright Nov. 4. Miss Helen Ewing was appointed a delegate to the first district convention of the Federation of Music Clubs, to be held in Breckenridge, Tex.

News of the American Guild of Organists—Continued

Guild Christmas Party Dec. 28.

More than 100 members of the American Guild of Organists and their friends were expected to attend the annual Christmas dinner party of the Guild at Schrafft's on Fifty-seventh street, New York, Dec. 28. The entertainment for the evening, which had been arranged by George William Voikel, chairman of the committee on public meetings, was to include carol singing, reminiscences by the members and exchange of gifts around the Christmas tree, with a Santa Claus officiating.

Cedar Rapids Chapter.

The Cedar Rapids Chapter conducted a very successful hymn festival at St. Paul's Methodist Church Sunday evening, Nov. 22, and a congregation of about 800 was attracted by the program. The participating choirs forming a chorus of 100 voices were:

St. Paul's M. E., Harold Baltz, director.

First Baptist, Helen Kacena Stark, director.

First Christian, Edna Barrett Jackson, director.

First Presbyterian, Ralph Leo, director.

Miss Catherine M. Adams played Faulkes' Festival Prelude on "A Mighty Fortress." Miss Eleanor Taylor played Truette's Fantasia on "Old Hundredth" as the offertory. The postlude, by Calver, on the tune "Hanover," was played by Helen Little Hickman.

Death Takes Harry S. Martin.

The New Jersey Council has suffered a great loss in the sudden death of its faithful treasurer, Harry Stone Martin of Rahway. Mr. Martin was one of those quiet but loyal stewards who mean so much in the life of any organization. Present at every spring rally, Mr. Martin will be missed by members from every part of the state.

Edward W. Riggs of Trenton, treasurer of the Central Chapter, was unanimously elected to fill the vacancy.

RUSSELL SNIVELY GILBERT,
State Dean.

Petersburg, Va., Branch.

The Petersburg branch of the Virginia Chapter held its annual worship service Sunday, Nov. 22, at 4 p. m. in the Memorial Methodist Church. The order of service included: Prelude, "From High Heaven," Karg-Elert; anthem, "O Lord, How Manifold," Barnby; offertory, "I Am the Lord, Thy God," Demarest; address, the Rev. H. A. Glauss, pastor of Memorial Methodist Church; postlude, "Marche Romaine," Gounod. The choir was made up of a mixed double quartet chosen from local choirs whose organists are members of the Guild and the music was under the direction of Miss Mary Patteson of St. Paul's Episcopal Church. The organist was Miss Virginia Ramey Tucker, organist of the Memorial Methodist Church.

The November meeting of the Petersburg, Va., branch was held in the High Street Methodist Church, where an all-Bach program was given by three Guild members. A short biography of Bach was read by Mrs. J. Westmore Brown and the program was as follows: Prelude and Fugue in D minor (Eight Little Preludes and Fugues) and Chorale Prelude, "My Heart Is Filled with Longing" (Miss Emily Mason); Fugue in E flat major (St. Anne's), (Mrs. J. Westmore Brown);

Prelude and Fugue in D minor (D. Pinckney Powers).

LILLIAN SPAIN, Secretary.

Louisville Chapter.

The monthly dinner meeting of the Louisville Chapter was held Dec. 7, with a good attendance of members and friends. Reports of officers showed that our membership and treasury are gradually growing and the chapter's general condition is the best it has been for a number of years.

The discussion of the evening centered around the subject "Broadcasting of Organ and Church Music." A number of interesting points were brought out. With a constantly increasing number of churches putting on studio broadcasts, it is becoming evident that organists and choirs must learn the technique necessary to obtain the best choral and organ effects possible over the air. Church musicians who feel a responsibility for the way their music sounds over the radio have been realizing for some time that their choirs and quartets, as well as playing, are being judged on their "air" performances as much as in the choir and organ loft.

W. Lawrence Cook, dean of the chapter and head of the organ department at the University of Louisville, gave his first recital of the winter Sunday afternoon, Nov. 22, at the First Lutheran Church, of which he is the organist and director.

Mrs. Frank Ropke, organist of the Highland Baptist Church, and her choir gave a program of chorus and solo selections from Gaul's "Holy City" Sunday evening, Nov. 15.

C. L. SEIBOLD,
Corresponding Secretary.

Fort Worth Chapter.

The Fort Worth Chapter met in the home of Miss Mary Richardson Dec. 2. Miss Helen Ewing, delegate to the Texas Federation of Music Clubs meeting in Breckenridge, gave a report. One new member, Mrs. Patti Hightower Graham, was admitted. Eighteen members were present.

The Guild will present Carl Weinrich Jan. 11 at the First Presbyterian Church.

MAE UPTGROVE MOORE,
Corresponding Secretary.

Nebraska Chapter Guests of Dean.

Mrs. Flora Sears Nelson was hostess at a tea at her home Sunday afternoon, Nov. 22, for members of the Nebraska Chapter, of which she is dean. The Rev. Archibald K. Stewart, chaplain, spoke. A musical program was given by a quintet composed of Mrs. Grace Leidy Burger and Miss Madge West, violinists; Mrs. Eloise West McNichols, violist; Mrs. Mabel Burnite, cellist, and Mrs. Corrine Paulsen Thorson, pianist. Mrs. Mabel Allen Smalls, soprano, sang a group of songs with Martin W. Bush at the piano.

Death of Mrs. Florence Littlefield.

Mrs. Florence Littlefield, organist at St. Philip's Church, Cranston, R. I., died in Providence Nov. 21. Mrs. Littlefield studied with the late J. Sebastian Matthews and was assistant organist at Grace Church, Providence. She was an active Guild member, having served conscientiously on various committees of the Rhode Island Chapter. Mrs. Littlefield is survived by her husband, Marshall Littlefield, and a baby daughter.

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GRACE, HARVEY

Benedicite... .15

FRIEDEL, HAROLD W.

Benedictus es, Domine... .15
in B minor... .15

HALLSTROM, HENRY

Benedictus es, Domine... .15
in E flat... .15

PALESTRINA-LEY

Then Came Michael... .15

NOBLE, T. TERTIUS

16 Kyrie Eleisons... .35
(3-fold and 9-fold)...

SHAW, GEOFFREY

Let All the World... .15

SHAW, MARTIN

The King, O God... .15

SNOW, FRANCIS W.

Round Me Falls the Night... .15

SOWERBY, LEO

Communion in B minor... .50

THOMPSON, VAN DENMAN

Soldiers of the Cross... .15

WILLAN, HEALEY

Benedictus es, Domine... .12
(Plainsong)...

WILLIAMS, DAVID McK.

Benedictus (Mainly unison)... .15
Te Deum (Mainly unison)... .15

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CHICAGO, JANUARY 1, 1937

Readers of *The Diapason* passing
through Chicago are invited to visit the
home of *The Diapason* and to make use
of the facilities at our headquarters.

ENTERING THE YEAR 1937

As this issue reaches its readers we enter upon a new year. All of us peer into 1937 with feelings of hope and perceive through the mists much that is encouraging. In all the confusion that is making material for the world historians of the future there are signs that the little heaven which leaveneth the whole loaf is still working. That which is not genuine may seem to succeed for a time, but after it has had its day it disappears into oblivion. Civilizations, individuals and the things made by man, all must stand trial, and the verdict of time is inexorable. The shoddy is eventually weighed in the balance and found wanting.

As 1937 opens prosperity appears to be upon us and there are indisputable evidences that the view around the corner which we have been hoping to turn for so long can be discerned at last. Clouds of war across the seas and of social unrest in our own land are not all dispelled. Yet the prospect faced by America this New Year's Day is far brighter than that of a year, or two or three years, ago. We have gone through a time in which the art of church music, along with other arts, has suffered intensely, but an era of restoration is inevitable as commerce and industry gain, and it is the general opinion that by the close of the year the majority of churches will be in a position to make an end of starvation days for the church musician. Organ building has begun to show a healthy increase, which, judging from all signs, is destined to gain momentum. To the normal demand for new instruments and reconstruction of old must be added in our calculations the fact that during the lean years a great demand has accumulated, which must be satisfied. With the return of normality it is a certainty that neither cheaper organists nor substitutes for organs will satisfy.

The diary of 1936 has been written in the pages of *THE DIAPASON*, and a resume of that diary, as prepared for this issue, should enable any organ-minded person to obtain an adequate picture of the twelve months' history. One of the features of greatest importance and interest is the development of small pipe organs. The year will go down as the one in which portable instruments began to be a real factor. This is a field in which only one or two builders specialized previous to 1936. Spurred on largely by electronic competition, a number of builders have devoted their ability to the task of making it possible for thousands of small churches and homes to possess organs whereas previously they had to get along on pianos or reed organs. The field for the organ of three to six sets of pipes has only been scratched. In the next twelve months the organ, in addition to maintaining its place as a king in the realm which always has been its own, will add greatly

to its lesser dominions. The day is not far off when no church will be too small or too poor to have an organ, thanks to the enterprise of American inventive genius.

In wishing all of our readers a happy new year let us propose as a slogan for 1937: "An organ in every church in America!"

WILLIAM C. CARL

On the night of Dec. 8 there came a flash of news from New York that will cause sadness in the hearts of many of our readers. Dr. William C. Carl had passed from this active life after a career that will go down in organ history. Of his more than two-score years at the Old First Presbyterian Church in New York, of the school he founded, which trained organists now serving in every corner of the land, etc., the obituary articles will make due note. There is one outstanding characteristic of Dr. Carl which impressed itself on all, but which cannot be described in cold type. It was the fact that he was a gentleman first and foremost. By this we do not mean that he had all the shallow American or European graces of manner or dress that so often are confused with the real qualities of a born gentleman. We refer rather to his thoughtfulness and his consideration for all around him. No unkind word ever was spoken by him, and when he raised his voice it was invariably in praise of another. No favor accorded him was too slight for him to recognize and he was never too busy to help his pupils and all others who were close to him. By his precept and by his long service Dr. Carl has left an influence that will not die as long as organs are built and played.

One of Dr. Carl's last volunteer tasks aside from his regular duties was the authorship last spring of an invaluable series of articles for *THE DIAPASON* on his own preceptor, Alexandre Guilman, marking the twenty-fifth anniversary of Guilman's death.

There will be many eulogies of Dr. Carl now that he has gone on. His most enduring epitaph is written in the hearts of hundreds who became organists under his guidance.

NOT SLOTHFUL IN BUSINESS

As we enter upon a new year it behooves all of us to take stock of our affairs—our business, our shortcomings, our opportunities for the future. It is the time for an inventory.

Of the necessity of keeping up our professional standards and of striving for greater attainments the majority of us are aware. Those who are not, soon receive jolts that painfully remind them. There are other almost equally important matters that some seem to overlook. Like every artist and professional man, the organist is also of necessity a business man, and he can't escape the fact. His life, like those of the others, is one of constant adjustment. The one who neglects his business will find that neglect his eventual undoing. Carelessness as to financial and other obligations is just as much out in 1937 as long hair for the musician was out in 1927. The world makes less and less allowance for temperament or carelessness. Our greatest men, as a rule, need not be told these self-evident facts, and one finds the most successful of them punctilious in meeting their obligations to their fellows.

Now let us take a look behind the scenes. We shall select as an example, because so many of us are familiar with the organization, the American Guild of Organists. All that is said would apply in the same measure to almost any organization of organists or other musicians, local or national. The average member receives his statement for dues at the beginning of the year and promptly sends a remittance. He wishes to get one small detail off his hands. He also wishes to have his name and record clear. He has a pardonable pride in his credit and abhors a dun. He has a broad perspective which includes not only a high regard for himself, but a sense of what he owes others. He also values the organization and what it has done for his profession.

Contrast this with a troublesome minority. The person in this group receives the bill, and automatically loses it in a convenient pigeon-hole. And

why not? It is a bothersome nuisance to write a check or purchase a money order. And nearly any organization or fraternity is usually patient, as he has discovered, and does not drop a member from its rolls until every effort to collect dues has failed. Besides, he is very busy—chronically. And he forgets that others are just as busy. The Guild carries him along, sends him another notice or two, and continues to go to the expense of paying for copies of the official magazine mailed to his address, making allowances for possible illness, absence from home, etc., etc. Eventually those concerned decide that a little firmness or direct language might awaken the delinquent. Then he loses his temper. It is interesting to note, incidentally, that the same letter of appeal will elicit from nine out of ten an apology or explanation; the tenth has been "insulted" and makes that fact very clear when at last he gets around to writing.

Meanwhile actually hundreds of dollars have been spent needlessly to persuade those guilty of sins of omission to turn from their ways—for postage, clerical labor, printing, book-keeping, all are expensive. The unfortunate fact about it all is that this expense is shared by those who are prompt. The customer who pays his grocery bill actually helps to pay for the groceries consumed by the one who does not pay, for the grocer must base his prices not on his gross sales, but on his net collections. The man who does not pay his taxes receives the benefit of the police and of the fire department, for which his fellow citizens put up the cash. Modern life has more privileges than we have had in any past generation; it likewise has greater obligations.

Perhaps all this sounds too much like a sermon. If so, we beg your forgiveness. Organists hear enough sermons on Sunday. But if it is a sermon, and if it seems to be aimed directly at you, you may find the text in Romans 12, where Paul advises the early Christians to "be not slothful in business."

Contrary to general belief, editors are human, and so they derive satisfaction from praise bestowed on them, whether it be earned or not. And they often receive such praise and approbation and encouragement and sympathy mingled with the criticism, threats, and what not, that fill the mails. The brilliant editor of one of our religious papers relates the story of a word of encouragement received by him that should be of interest to all his fellows. A reader wrote that "the other day, in a New York automat, I saw a man, about 35, apparently a clerk in something like the wholesale hardware line, reading *The Living Church* and paying more attention to your publication than to his lunch." To which the editor responds that he himself was in a New York automat about the time his New York subscriber observed the supposed hardware clerk and that he was reading his own paper. Fortunately he was in an automat, and not in a "tavern." And why should not the contents of an upright religious periodical, which satisfies the soul, make a greater appeal to the appetite than the frugal sandwich or pastry served in an automat? The editor is disturbed by the fact that he should be taken for a hardware salesman, but he forgets that editors have to deal with so many hard-boiled readers, so many tales of hard luck, so many accounts hard to collect, that they handle about as much that is hard as any hardware store clerk. But, no matter how they may appear when thriftily dining in an automat, they usually have soft hearts.

Invents Music-Writing Typewriter.

A new machine for musicians, which, it is predicted, will revolutionize the task of writing music, is called the "Typemusic." It will write anything that can musically be written, including piano, organ, band, orchestra or directors' scores, and even writes the musical staff. It is produced by the Typemusic Company of Lincoln, Neb., and is a musical modification of a well-known American typewriter. W. A. Fowler of Lincoln is the inventor. Mr. Fowler is a minister and was formerly director of band and orchestra at Nebraska Wesleyan University.

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Jan. 1, 1912—

The American Guild of Organists was giving a noteworthy series of recitals in New York. Among those who played were Warden Frank Wright, Dr. John Hyatt Brewer, Dr. William C. Carl, H. Brooks Day, Warren R. Hedden, Lawrence J. Munson and Samuel A. Baldwin.

THE DIAPASON made note of a request sent to the representative of an organ firm, which read as follows: "Will you kindly put me in touch with an artistic fake organ player for our theater? I want someone whom you can recommend very highly as an artistic faker, without a peer. If you know of such a party kindly put me in touch with him." We have no record of who won the job.

THE DIAPASON published the text of an address on Guilman's gift to the music of the organ, presented before the Music Teachers' National Association by Dr. William C. Carl.

Palmer Christian, organist of the Kenwood Evangelical Church, Chicago, and Miss Lois Wilkinson were married in Kankakee, Ill., Nov. 21.

TEN YEARS AGO, ACCORDING TO THE issue of Jan. 1, 1927—

Philipp Wirsching, for many years an outstanding figure among the organ builders of America, died Dec. 10 at his home in Salem, Ohio. Mr. Wirsching was born in Germany in 1858.

A four-manual organ built by Hook & Hastings for Asbury Methodist Church, Rochester, N. Y., was dedicated Nov. 17 with a recital by George Edward Fisher. The specification showed fifty-two speaking stops.

Another four-manual was being built by George Kilgen & Son for the high school at Tulsa, Okla.

Still another four-manual specification presented was that of a Möller organ under construction for Salem Evangelical Church, Quincy, Ill.

The Society of Theater Organists, which included in its membership the elite of the "movie" organists of New York, held a demonstration at the Lexington Theater Dec. 1. Marsh McCurdy was at the organ and Reginald L. McAll delivered an address.

The Welte organ built for the University of Vermont was nearly completed and Dr. T. Tertius Noble was slated to play the opening recital Jan. 14.

America was awaiting a visit from Louis Vierne, who was coming to give recitals in all parts of the country. Jan. 25 he was to be guest at a reception by the Guilman Organ School, with Dr. William C. Carl as host, and Jan. 27 the A.G.O. planned a dinner and reception for the noted French organist.

THE DIAPASON published the specification of an organ designed originally by Dr. George Ashdown Audsley and built by M. P. Möller for the First Methodist Church of Hamilton, Ohio. Dr. Audsley died before the instrument was completed and Frederick C. Mayer of the West Point Military Academy supervised the finishing and played two dedicatory recitals. The organ had forty-four ranks of pipes.

A three-manual with echo, built by Henry Pilcher's Sons for Luther Memorial Church, Chicago, was opened Nov. 26 with a recital by Eric DeLamarter.

Mother of G. Darlington Richards Dies.

Mrs. Louisa Darlington Richards, widow of Edward Richards, died at her home in Scarsdale, N. Y., Dec. 1 in her ninetieth year. Mrs. Richards is survived by her son, Gordon Darlington Richards, organist and choirmaster of St. James' Church, New York City. Her husband died nearly twenty years ago. Mrs. Richards was born in Cornwall, England, and lived there until she was 20 years old. She lived in New York City for a number of years before moving to Scarsdale, where she had been residing for the last thirty years. Mrs. Richards, a member of the Church of St. James the Less, participated actively in the encouragement of her son's musical career.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.
A. R. C. O., Professor Emeritus,
Wellesley College

Here are a few quotations from Alfred Hollins' "A Blind Musician Looks Back" (Blackwoods, Edinburgh and London, 1936), that will prove interesting; to the younger organists I may add that Hollins made three tours, in 1885, 1888 and 1926, to Canada and the United States. In the course of his travels he played piano concertos (Schumann, Beethoven) with major orchestras, the Boston Symphony and Thomas Orchestra among them, and recitalized on many of the finest organs of the day. Everywhere he was treated with great respect, and was admired for his virtuosity. Other tours were in South Africa, Australia and Johannesburg.

But to get on with the quotations: "Of all the organs I have played—and I cannot count the number of them—that at St. Mary Redcliffe, Bristol, England, is the finest. Never have I heard anything like the gorgeous effect of the full swell; and the other departments are equally fine. I understand that St. Mary Redcliffe is one of the most beautiful churches in the world, and I found in it a subtle atmosphere which made me conscious of its beauty before I was told of it. (page 297) * * * Within little more than a week in the United States I saw six consoles, every one of which differed from the others. I realized I had some hard battles before me, but I managed every organ of the tour unaided except the big Wanamaker at Philadelphia, for the study of which I had only a couple of hours. (page 378) * * * That night I met Lynnwood Farnam for the first time. He was one of the greatest organists I have ever heard or expect to hear, and the better one knew him the more one realized that he was a remarkably simple and lovable man. He took his art seriously and bestowed most scrupulous care on every piece he played. He was not a concert organist like Lemare; he rarely if ever played arrangements, and never treated the organ as if it were an orchestra. The secret of his strength lay in clear and brilliant playing and wonderfully varied registration. By his early and sudden death a few years ago the organ world suffered a severe loss. (page 379) * * * Speaking generally I found that the younger school of American organists had no use for any music save that of Bach and the modern French composers, especially César Franck; even Guilmant was beginning to get out of date, although his memory was (and is) kept green by the Guilmant Organ School, founded and presided over by Dr. W. C. Carl, whom I had the pleasure of meeting (page 409)."

On the front page of the December DIAPASON was an urgent appeal to take the examinations of the Guild; or, having taken the associate tests, to pass on to those of the fellowship. It appears to me that the A.G.O. as a whole has never recognized its responsibilities in the progressive education of its members. The societies of the Rosicrucians, after giving the profane his initiation, took him in hand for the following steps in his enlightenment, and nursed him along until he became a fully developed member. We have stressed study of the church service by giving model services in abundance; these no doubt have had a good influence. In public performance, that is in recitalizing, the Guild has been indispensable; only in direct instruction has it failed. To many who read these lines the suggestion that the Guild must now inspire the younger generation to prepare for and pass the examinations will seem preposterous, yet the A.G.O. and F.A.G.O. examinations are the real foundation of our great organization.

Several chapters—the New England Chapter is one—have turned their attention to practical plans for actual instruction in preparation for the examinations; it will be interesting to see how the various schemes offered by the

chapters develop. The difficulty to be guarded against is the disturbance to the business of the private coach. This ought not (if properly acknowledged as a danger and carefully studied) work out badly, but care is needed.

The indefatigable ladies who compose the Women Organists' Club of Boston honored Henry M. Dunham, Everett E. Truette, Horatio Parker, George Chadwick, who have joined the Great Majority; Albert Snow, Francis Snow, Carl McKinley, Margaret Ruthven Lang, George A. Burdett, Mrs. H. A. Beach, Homer Humphrey and Arthur Foote, who are happily with us now, by giving "Music, a Souvenir of Boston Composers" in the Copley M. E. Church Tuesday, Dec. 1. The president of this very lively and useful group of organ players and lovers of music is Marian Paine Louisell, Velma Harden being the music chairman; Marion Frost, Ann Everett, Myrtle Richardson and Marguerite Barnes were the efficient performers of organ pieces, Suzanne Wayland Chick (contralto) and Natalie Weidner (accompanist) rounding out the program with vocal numbers. I have devoted this space to the Women Organists' Club of Boston because I admire very much the public spirit they have shown in working up this program. As a mere male, conscious of the general dumb-bellness of my sex, I ask myself: "What are we males, Lords of Creation, going to do about this?"

You will always find something piquant in the *Fischer Edition News*, edited by that excellent musician and composer Howard D. McKinney. The May-October number contains an article by Sir Richard Terry on hymn-tunes. (I regret to say that Sir Richard—at any rate as quoted—writes hymns when he certainly meant hymn-tunes.) I have often wondered how one could tell a good hymn-tune from a poor one, but never could make up my mind about it. According to Sir Richard the cultured person finds the issue simple, for "he knows." Well, that is simple, isn't it? In these days of comprehensive education there ought to be many cultured people in the congregation for whom you make music Sundays; if in doubt, ask one of them whether Dykes' tune to "The King of Love My Shepherd Is" is a good or bad tune. Don't, however, ask two cultured persons, for even cultured people may differ. I quote Sir Richard, "the first and third lines of the melody are very similar, but not sufficiently alike to suggest repetition (for the sake of emphasis) or sufficiently unlike to suggest contrast (for the sake of variety); the second and fourth lines are identical, save that an additional note is added to line four, which just upsets the balance. And so this tune, which opens so beautifully in its first two lines, grows weaker in the third and peters out lamely in the fourth." This is all mysterious, for the fourth phrase, which disappoints Sir Richard, is precisely like the second phrase, which he approves. Please notice that all four phrases are of the same length. I have said enough; get a copy of *Fischer Edition News* and read the article for yourself.

Organ-Piano Program, Portland, Ore.

An organ and piano recital took place at the Hinson Memorial Baptist Church, Portland, Ore., on the evening of Dec. 24, with Lauren B. Sykes, organist of the church, at the organ, and Henri Arcand at the piano. The interesting and well-selected program included the following compositions: Prelude in E, from Sixth Violin Sonata, Bach-Saar; "Jesu, Joy of Man's Desiring," Bach-Hess; Theme and Variations, Widor; Adagio, from Violin Sonata, Brahms-Reinhard; Piano Concerto, first movement, MacDowell; Scherzo Capriccioso, Guilmant; Melody in D minor, Glinka-Hassenstein; "Elfin Dance," from "Midsummer Night's Dream," Mendelssohn; "The Swan," Saint-Saëns-Hanke; Finale from "Concerto Gregoriano," Yon.

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Culminating Period Sees Organ Entering on Its "Golden Days"

[This is the third in a series of articles by Mr. Bingham on Norbert Dufourcq's great work: "L'Orgue en France du XIII^e au XVIII^e siècle."]

By SETH BINGHAM, Mus. B., F.A.G.O.

The years 1575-80 mark a turning-point in French organ history. Henceforth the instrument will be constructed according to definite rules, its architecture and decoration perceptibly transformed. Organ building flourishes greatly from 1575 to 1650. The religious wars had entailed the destruction or ruin by the Huguenots of many fine instruments. Among them Dufourcq mentions Rouen (3), Argentan, Alençon, Bayeux, Angoulême, Poitiers (3), Tours, Le Mans, Clermont, Lyons, Montauban, Caen, Grenoble, Soissons, Auxerre, Blois (2), Cahors, Embrun. All these had to be rebuilt or replaced. With the reconstruction came standardization; the type was fixed within more clearly defined limits, varied, of course, to suit the size of a particular church.

Profiting by the invention of the register in the fifteenth century, the sixteenth century builders had created stops of new tone color (open and stopped flutes, nazards, cornets, musettes, oboes) without much agreement as to their distribution in the tonal plan, or as to the right proportion between foundations, mixtures and reeds. Between 1580 and 1640 these and other problems are intensively studied and fairly well settled. Chorus reeds are "organized"; the pedal division slowly takes shape, the 32-ft. pipe and the "trompes" in their separate turrets are abandoned. Reason and good sense are increasingly evident both in tonal and architectural design. The Henry IV. organ case gets rid of excessive "vegetation," latticed openings and candelabraed pinnacles; that of Louis XIII. impresses us solely through its fine coordination, soaring lines and suave elegance. The seventeenth century organ benefits from the unity and balance of the Gothic, while appropriating many of the Renaissance innovations. By incorporating the best features of both in a logical ensemble, the seventeenth century builder created the "classic" organ.

Century Has Great Builders

Compared to the Renaissance epoch, the seventeenth century abounded in great organ builders, and several highly individual and powerfully influential "schools" of manufacture emerged: Rouen and its affiliated regions of Ile de France, Brittany, Anjou and Poitou; the North, East, Champagne, Burgundy, Languedoc and the Southeast. Families of organ builders take root, handing down precious knowledge from father to son. Carlier, Lefebvre, Lesclapart (really William Lesley, a Scotchman), Besnard and Gonet were famous names in the Normandy of that day. Mailliard, the Argillères clan and the Hemans are busy in Paris. In Flanders we note the Hocquets in Champagne and the East Jacques le Be (ten of his descendants were organists or builders). Jean de Herville and Jean de Villers. (The first Jean also works in Burgundy: Beaune, Dijon, etc.) Spaniards predominate in Languedoc: Louis d'Aranda; northern Frenchmen in Provence: Pierre Marchand, Duvivier. Particularly does the Norman school leave its imprint on nearly every region of France.

Seventeenth century archives naturally furnish more abundant documents—contracts, specifications—with general and special conditions for the building, testing and acceptance of organs. They usually enumerate great and positif stops by families, prescribe the type of chest and keyboard required for each division, as well as the *pédalier* and wind supply, and specify materials. There are other sources available in the form of articles, treatises and theories of organ construction.

The same materials—wood, tin, lead and copper—are invariably used for the pipes. Etoffe, a mixture of one part of tin and two parts lead, is employed for the feet or tubes of certain pipes. The languid was of tin and lead

in the ratio of 1 to 5. The bass of some stops, and even entire pedal ranks, were made of pine, beech or oak. Lead, a cheap metal, besides its use in alloys, went into the pipe feet, into the body of 4-ft. and 2-ft. open flutes, into the bourdon and into the blocks of reed pipes. The actual reeds were of brass. In rare instances sheet tin replaced pure tin for the conical trumpet or clarion. The pipe's scale varied with the builder. In some pipes the length is to the width as 5 to 1, in others 4 or 3 to 1; location, proximity of the chest and requisite volume of tone all had to be considered.

Build-up of Tone Analysis

What was the *plein jeu* build-up in these organs? With few exceptions (Chartres, Poitiers, Narbonne, Rouen) the 32-ft. diapason does not figure in seventeenth century stop-lists. The 16-ft. and 8-ft. montres (principals or diapasons) are the usual foundation. The term "bourdon," used to designate the largest pipes in fourteenth and fifteenth century organs, is rarely mentioned in the sixteenth century. But from 1580 on, "bourdon" commonly refers to stopped or covered 8-ft. or 4-ft. flutes sounding an octave lower. These double the 16-ft. and 8-ft. diapasons; they can, if needed, enter into the *plein jeu* chorus or serve as "concert" (solo) stops. They are usually of lead, but the lowest pipes may be of wood. (The 2-ft. bourdon sounding 4-ft. did not form part of the *plein jeu*.) The prestant is our octave, or 4-ft. diapason, made of tin (rarely lead) on a base of lead or etoffe. The doublette is the 2-ft. (fifteenth) in the same series.

The number of ranks in the seventeenth century furniture varies from two to eight or ten. It begins with a 2-ft. or 1-ft. C and is built up in successive fifths and octaves. That of Amiens (1620) started at 4-ft. C. It could be cut into two registers—basse and dessus. Three octaves and two or three fifths was its approved composition. The furniture, at least in organs of ten or more stops, is generally completed in its upper range by the cymbale. The above-named stops—diapason, 16-ft., 8-ft., 4-ft., 2-ft., furniture and cymbale—constitute henceforth the invariable "chorus" of the seventeenth century organ. In this the builders achieved a fine balance of sonority never since surpassed, affording the maximum of clarity, volume and carrying power.

Among the independent "concert" stops, the very shrill 1-ft. sifflet, of tin on a leaden base, was a separate rank. The open 8-ft. flute (wood or metal) was used only in the south of France. The 4-ft. "German flute" (*à cheminée*), the 4-ft. wooden open flute, the 2-ft. flute traversière, ordinarily intended to speak with the 2 $\frac{3}{4}$ -ft. nazard as its "quarte," and the soft "nine-hole" 1-ft. flute are all listed in this period. The flageolet or "little flute" (1-ft. or 1 $\frac{1}{2}$ -ft.) gradually disappears during the seventeenth century. The nazard was in high favor; the larigot (an octave higher) is often found in the small instruments of Provence.

It is not known what *organier* first isolated the tierce from its fundamental. (It was already part of the cymbale in the fourteenth century.) It appears in the *grand orgue* erected by Carlier at Poitiers in 1611. In 1615 Pierre Marchand includes a tierce in the cathedral (A. Lefebvre, 1619). Le Pescheur employs it at Amiens in 1620; V. de Heman installs one in the positif at St. Severin, Paris, in 1626. Two years later Le Pescheur transforms the flageolet of St. Gervais into a tierce. Was the tierce displeasing to Titelouze? For as late as 1633 his organ at St. Godard's, Rouen, was without one. Both as an open pipe of tin or etoffe and as a stopped leaden pipe, it helped to compose the cornet or some similar mixture. But, surprising as it may be to a contemporary organist, the tierce could also take its place in the *plein jeu*, as several specifications bear witness.

Besides the grosse tierce thus used to round out the *organum plenum*, the *grand orgue* possessed a sesquialtera of two ranks: tierce and superquinte (Beaune, 1635)—a novelty in northern France at that epoch. The cornet, already extant in all countries, had a minimum of three ranks (2-ft., nazard and tierce), more generally five (8-ft.,

EDNA SCOTTEN BILLINGS



Edna Scotten Billings gave her tenth annual recital at Grace and Holy Trinity Cathedral, Kansas City, Mo., on the evening of Nov. 2. Mrs. Billings has been organist of the cathedral for the last fourteen years and her annual program, as usual, drew a large audience and was very favorably reviewed. She was presented by the Junior Guild of the cathedral. The program consisted of the following compositions: "Tidings of Joy," Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Fantasia and Fugue in G minor, Bach; "St. Lawrence Sketches," Russell; "Legend of the Mountain," Karg-Elert; Scherzo in G major, Arthur Dunham; "Carillon-Sortie," Mulet.

The memorial boy choir, under the direction of Mabelle Glenn, sang two anthems.

Edna Scotten was born in Paducah, Ky., and has spent nearly all her life in Kansas City, being graduated from the Kansas City Junior College and from the Conservatory of Music in 1922. Thereafter she was a student at the Bush Conservatory in Chicago. She took advanced organ work in 1926 with Arthur Dunham and played as substitute organist at the Second Presbyterian Church and at the Hyde Park Presbyterian. She was heard in recitals at the latter church and in Kimball Hall in 1926. In 1934 she spent the summer at the Juilliard School in New York, studying under Hugh Porter.

4-ft., 2-ft., nazard, tierce). Occasionally its ranks varied in increasing ratio from bottom to top.

Of the reeds the oboe and musette are rare in seventeenth century organs. The trumpet (trompette), with a leaden block and brass reed, now became the reed stop *par excellence*, frequently doubled at the super-octave by the 4-ft. clarion (clarion) and at the sub-octave by the 16-ft. bombarde. The cromorne, a solo stop imported in the late sixteenth century from Germany (krummhorn) won a great reputation in France; it is a 4-ft. cylindrical reed pipe speaking at 8-ft. pitch. The *voix humaine*, sometimes divided, is quite prevalent in seventeenth century organs. But such German stops as the quintadena, vicle and gemshorn were very little known. Tremolos of several types accompanied the *voix humaine*, bourdon, flute, tambourin, rossignol, etc. The records reveal that these latter were favored by some and violently disliked by others! Well, in our own times—

Design of Organs of the Day

There were still plenty of one-manual organs comprising 8-ft., 4-ft. and 2-ft. diapasons, furniture, cymbale and one or two flutes, nazards or reeds—an ensemble rarely exceeding ten stops, some of them divided. For fifteen or more stops two manuals were usual: a great of twelve to fifteen stops and a positif (still a 4-ft. version of the great) with six to eight. Nantes was rebuilt in 1619 with a great of sixteen stops and positif of ten; Bordeaux had a great of eighteen and a positif of nine stops. The independent pedal organ is now occa-

sionally based on a 16-ft. or 12-ft. rank, with an 8-ft. flue (principal or flute) and 8-ft. reed (trumpet or saqueboute); this is the layout at Gisors (1580), Amiens (1620), Rennes (1628) and Treguier (1629). Titelouze, France's great organist-composer, orders a pedal 4-ft. flute for St. Godard's, Rouen, in 1632; then they appear at Châlons-sur-Marne (1634) and Chartres (1635). The "shorter" manual of thirty-eight to forty-two notes now gives way to one of forty-five to forty-nine, but the lowest octave was usually incomplete. The *pédalier* averages ten to seventeen keys; a few possessed an extra octave or tenth, but not chromatically complete. Nantes (1619) had a pedal of thirty notes.

The slide-chest only is used; that with springs becomes obsolete. A chest nine by three or four feet could accommodate twelve to fifteen ranks. For greater convenience in tuning, builders frequently divided them or even made two chests—C and C sharp sides. The cornet had a small chest of its own with special windtrunk. There were four to eight bellows, depending on the size of the organ. M. Dufourcq gives specifications of twelve one-manual and sixteen two-manual organs, with names of the builders, dating from 1580 to 1640. We reproduce three as typical of the larger instruments:

BORDEAUX (Cathedral), 1647. Builder: V. de Heman. Manual compass, forty-eight notes.

GREAT.

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Flute-Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 6 rks.
Cymbale, 4 rks.
Flute, 8 ft.
Flute, 4 ft.
Nazard (2 2/3 ft.).
Flageolet, 1 ft.
Tierce (1 3/5 ft.).
Flute, 2 ft.
Cornet, 5 rks.
Trumpet, 8 ft.
Clarion, 4 ft.
Vox Humana, (8 ft.?).
Cromorne (8 ft.?).

POSITIF.

Montre, 4 ft.
Bourdon, 5 ft.
Doublette, 2 ft.
Fourniture, 3 rks.
Cymbale, 3 rks.
Flute, 4 ft.
Nazard, 2 2/3 ft.
Larigot, 1 1/3 ft.
Cromorne, 8 ft.
Musette, 4 ft.

PÉDAL (24 notes).

Flute, 8 ft.
Trumpet, 8 ft.
Tremolo.
Six bellows.

ROUEN (St. Godard) 1632. Builder: William Lesley. Manual compass, forty-eight notes.

GREAT.

Montre, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 4 rks.
Cymbale, 3 rks.
Flute, 4 ft.
Flute, 2 ft.
Nazard, 2 2/3 ft.
Larigot, (1 1/3 ft.?).
Sifflet, 1 ft.
Cornet, 5 rks.
Trumpet, 8 ft.
Clarion, 4 ft.
Vox Humana, (8 ft.?).

POSITIF.

Montre, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 3 rks.
Cymbale, 2 rks.
Nazard, (2 2/3 ft.?).
Cromorne, (8 ft.?).
Trumpet, (8 ft.?).

PÉDAL (compass not given).

Bourdon, 8 ft.
Flute, 4 ft.
Trumpet, 8 ft.
Nightingale.
Tambour.
Tremolo.
Four bellows.

CHÂLONS-SUR-MARNE (Notre Dame on Vaux), 1634. Builder: Jean de Villiers. Manual compass, forty-eight notes.

GREAT.

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 4 rks.
Cymbale, 3 rks.
Flute, 4 ft.

Nazard, 2 2/3 ft.
Flageolet.
Grosse Tierce.
Cornet, 6 rks.
Trumpet, 8 ft.
Clarion, 4 ft.
Vox Humana, 8 ft.

POSITIF.

Montre, 4 ft.
Bourdon, 8 ft.
Doublette, 2 ft.
Fourniture, 3 rks.
Cymbale, 2 rks.
Flute, 4 ft.
Larigot.
Nazard.
Dessus de Tierce.
Cromorne.

PEDAL (twenty-nine notes).

Flute, 8 ft.
Flute, 4 ft.
Trumpet, 8 ft.
Four bellows.

The Normandy school of manufacture, as represented by Carlier, Gouet, Heman, Lesley and Marchand, is outstanding in this period.

Organ Case of 1630 Improved

Music written during the reign of Francois I (1515-1547) shows definite lines, one measure leading logically to another. The contrary was true of the Renaissance organ and buffet, in M. Dufourcq's opinion. He criticizes the lack of balance, superabundance of detail and unbridled imagination; in their ceaseless desire for innovations these facturers and wood carvers lost sight of the total effect; they cared little for proportion, and anything new was *ipso facto* good. But between 1580 and 1640 the architect tends more to simplify ornamentation. The buffet gets rid of superfluous *hors d'oeuvre*. The pipework resumes the rightful prominence it enjoyed in the Gothic case. The display of 16-ft. diapasons contributes to the majesty and elegance of the Louis XIII. facade. The organ case of 1630, imposing through harmony of line rather than decoration, is notable for symmetry, proportion and balance. The author cites many instances with a wealth of convincing architectural detail to prove his point.

The classic organ evolved by the Norman artists in the early seventeenth century and generally adopted in France now undergoes further development, reaching its climax toward 1680 and remaining practically the same for the next 150 years. Rules for its composition, range and stop distribution become more nearly absolute. About 1650 the cornet, increasingly favored, is assigned to a third manual (*cornet d'écho*); twenty years later a fourth, the *récit*, is employed for new solo stops. These extra manuals, with necessary pedal registers and more extended wind-chests, mean a more ample instrument and larger wood-work to house it. In consequence the vast Louis XIV. buffet, with its weighty ornamentation, loses something of the linear elegance of its immediate predecessor.

Dynasties of Builders Created

Organ manufacture does not escape the steady centralization which marks the seventeenth century in France. The pre-eminence of the Norman builder shifts to Paris. Most of the great artisans of this period are found north of the Loire; these coalesce into veritable dynasties (Thierry, Cliquot, Villars, Ducastel, Eustache), even intermarrying and keeping the trade in the same family through successive generations. Many builders are themselves organists (Lefebvre, Lebe, Dallam, etc.), and there ensues a close and beneficial relationship between the manufacturer and the virtuoso. Nicholas le Begue (1630-1702), organist of St. Merry and of the Royal Chapel, was an "organ architect" in the best sense, and his expert advice was widely sought. Couperin, Raison and de Grigny all were active in this period. Excepting Brittany, where English craftsmen were favorably received, and Provence, still closely allied to Italy, the France of Louis XIV. employed few foreign builders.

The great and *positif* manuals are stabilized at forty-eight keys: C¹ to C⁵, with the bottom C sharp missing. Ordinarily the great contains twelve to fifteen stops, the *positif* seven to nine. More important organs such as Rouen Cathedral (1689), St. Quentin (1697), St. Louis-des-Invalides (Paris) and Bourges, have as many as nineteen or twenty stops in the great and ten

to fourteen in the *positif*. Solo reeds, flue stops and eventually furniture and small cymbale are gradually added to the echo manual originally designed for the *cornet d'écho*, whose five ranks are sometimes given separate registers, enabling the organist to mix his own colors. (What could the modern manufacturer teach these builders?). The average echo had thirty-two notes, from F² to C⁵; more important ones, thirty-five (C² to C⁵). St. Quentin boasted thirty-nine. As early as 1663 Thibaud and Thierry installed a fourth clavier (really a second great manual) in the fine organ of St. Germain-des-Près, and Dufourcq believes this may have suggested to other builders the idea of the *récit* (normally twenty-five notes) accommodating a cornet and trumpet. In any case, St. Gervais had its *récit* in 1676, and others followed rapidly.

The usual extent of the late seventeenth century pedalboard was twenty-four notes: C to C with low C sharp missing; those with thirty, thirty-three or even thirty-five notes were the exception. The first mention of a 4-ft. pedal reed is at Angoulême in 1656, but, incomprehensible as it may seem today, 16-ft. pedal stops were still practically unknown. The console (Heaven knows why!) was sometimes behind the organ's lower story, but more usually in front, between great and *positif*. There are no essential modifications in the chests, although some differences in their disposition. The pedal chests are ordinarily situated on each side of the great chest.

Precise Rules for Grouping of Stops

A study of twenty-seven stop-lists given by Dufourcq for the period 1640-1715 reveals precise rules for grouping the stops on the different manuals. The organ becomes definitely constituted as follows:

1. A large *plein jeu* taking in open-pipe foundations of 16, 8, 4 and 2 ft., doubled by leaden bourdons (stopped) and illuminated by five, six or nine ranks of furniture-cymbales beginning at 2 ft. and breaking at the octave or flutes.

2. Concert or solo stops of lead, open flutes; stopped or chimney flutes sounding the fundamental, mutations sounding the tierce, quint and superquint; five-rank "composed" cornets of varying scale and color, controlled by a single register.

3. Reeds of two kinds: solo reeds (*vox humana*, *cromorne*); trumpets and clarions, chorus reeds also serving as solo stops. Oboe and musette have disappeared.

The usual divisions are:

GRAND ORGUE—The grand jeu with its reeds, the *plein jeu* with its mixtures and the large-scale solo stops. This division supplies power and brilliance.

POSITIF—A miniature copy of the preceding: finely textured cymbales, pastoral flutes, delicate nazards, not forgetting the "dusty" (and "crusty") *cromornes*.

RÉCIT or ECHO—The lightest and softest voices, small-scale trumpets, little carillons.

PEDAL—Pithy wooden 8-ft. and 4-ft. ranks designed to support certain manual voices; explosive, trenchant reeds used to bring out a tenor melody or reinforce the grand jeu.

In this type of organ all was calculated, methodical. Once the registration was prepared on all manuals, the organist of this epoch would never dream of modifying it in the course of a prelude or verset. Indications like "grand jeu," "flutes dialogues," "récit de nasard," "récit de tierce en taille" (in the tenor register), "cromorne-cornet dialogue" all bear witness to the essential unity attained by the instrument at the peak of its development.

Classic Organ of Seventeenth Century

Such is the classic French organ of the seventeenth century. Twentieth century readers may deplore its lack of 16-ft. pedal stops or criticize the fragmentary reed chorus. The fact remains that we have here, beautifully ordered, all the tonal elements that go to make the ideal organ. We may prate of strings, erzählers, French horns, heckelphones or what have you; we may congratulate ourselves on the ease of control and action which electricity has brought us. But as far as tone and ensemble are concerned, nothing vitally

essential to the seventeenth century build-up has been discovered, invented or evolved since that golden age. The amazing thing is that they reached this level of perfection so early and so completely—until we remember that the flowering of this subtle art came after a gradual, cumulative growth covering nearly five centuries.

The accompanying specifications give an idea of the progress made between 1640 and 1715.

PARIS (St. Gervais), 1649. Builder: P. Thierry. Compass not given.

GREAT.

Montre, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture.
Cymbale.
Flute, 4 ft.
Nazard (2 2/3 ft.).
Grosse Tierce (3 1/2 ft.).
Petite Tierce (1 1/2 ft.).
Cornet.
Trumpet (8 ft.).
Clarion (4 ft.).
Vox Humana (8 ft.).

POSITIF.

Montre, 4 ft.
Bourdon, 8 ft.
Fourniture, 3 rks.
Cymbale, 3 rks.
Flageolet (1 ft.).
Cromorne (8 ft.).

PEDAL.

Open, 8 ft.
Open, 4 ft.
Trumpet (8 ft.).

Builders did not always specify pitch or number of ranks. Moreover, one man lists *grosse tierce* as 3 1/2 ft., another as 1 1/2 ft. Presumable pitch has been put in parentheses.

ROUEN (Cathedral), 1689. Builder, R. Cliquot. Manual compass forty-eight notes.

GREAT.

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 5 rks.
Cymbale, 4 rks.
Flute, 4 ft.
Cornet, 5 rks.
Flute, 2 rks.
Nazard (2 2/3 ft.).
Double Tierce, 3 1/2 ft.
Quarte de Nasard (2 ft.).
Grosse Tierce, 1 1/2 ft.
Flageolet, 1 ft.
Trumpet (8 ft.).
Clarion (4 ft.).
Cromorne (8 ft.).
Vox Humana (8 ft.).

POSITIF.

Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture.
Cymbale.
Flute, 4 ft.
Nazard, 2 2/3 ft.
Tierce (1 1/2 ft.).
Larigot (1 1/2 ft.).
Cromorne (8 ft.).
Vox Humana (8 ft.).

RÉCIT (25 notes).

Cornet.
Trumpet (8 ft.).

ECHO (37 notes).

Cymbale.
Cornet.
Vox Humana (8 ft.).

PEDAL (30 notes).

Flute, 8 ft.
Flute, 4 ft.
Trumpet (8 ft.).
Clarion (4 ft.).

SAINT QUENTIN, 1697-1702. Builders: R. Cliquot and A. Thierry. Manual compass, 50 notes.

GREAT.

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.

Prestant, 4 ft.
Doublette, 2 ft.
Grosse Fourniture, 3 rks.
Petite Fourniture, 2 rks.
Cymbale, 4 rks.
Cornet, 5 rks.
Nazard, 2 2/3 ft.
Flute, 4 ft.
Double Tierce, 3 1/2 ft.
Quarte de Nasard, 2 ft.
Grosse Tierce, 1 1/2 ft.
Grosse Tierce, 1 1/2 ft.
Trumpet (8 ft.).
Clarion (4 ft.).
Cromorne (8 ft.).
Vox Humana (8 ft.).

RÉCIT (25 notes).

Cornet.
Trumpet (8 ft.).

ECHO (39 notes).

Bourdon 4 ft.
Prestant, 2 ft.
Cymbale, 2 rks.
Nazard (2 2/3 ft.).
Quarte de Nasard (2 ft.).
Tierce (1 1/2 ft.).
Cromorne (8 ft.).

PEDAL (35 notes).

Flute, 8 ft.
Flute, 4 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

(The *positif*, probably twelve or fourteen stops, had already been built three years before by Cliquot.)

Space does not permit more than passing reference to M. Dufourcq's admirable and exhaustive chapter on the Louis XIV. buffet. Briefly stated, the increasing number of stops compelled the builder to enlarge the case width-wise and utilize more turrets and broader compartments on the facade, imparting a heavy, massive appearance. The *positif* case still appears as a small replica of the *grand orgue*.

Schnitger's Title to Glory

Surveying contemporaneous organs and builders outside of France in this century, M. Dufourcq places over against the great names of Villers, Carlier, Thierry and Robert Cliquot, those of Compennius, Casparini and Schnitger. The work of these celebrated artisans is known through the technical writings of Praetorius (1577-1621), Werckmeister (1645-1706) and Bendeler (1600-1712), and their stop-lists have been quoted more than once in organ publications. M. Dufourcq acclaims their masterpieces at Kassel, Sonderhausen, Lubeck, Buckeburg, Hamburg, Gortitz, etc. He notes the complete diapason chorus on every manual, and the ingenious composition of the *cornet*, *terzian* and *sesquialtera*. The numerous flutes, gemshorns, salicorns and quintatons; reeds from 32 ft. to 1 ft.—all contribute to the astonishing variety of the German organ. He warmly praises the splendid pedal division, complete in itself, and compares it with the corresponding French *pedalier* of only three or four stops. He adds: "The late seventeenth century German organ inspired in Bach the most perfect tone poems ever written for the organ; this constitutes for Schnitger's instrument its finest title to glory."

He finds evidence of mutual influences. What the Italian organ lacked the German organ supplied. French and German instruments contributed much to the English make-up (English organs are still entirely without pedals in the seventeenth century). The Spanish "borrowed" French reeds. The author rightly concludes that the seventeenth century Italian, in spite of its large-scale principals and wonderful *ripieno*, and the English organ, with a very meagre *ripieno* and no pedal at all, are in many respects inferior to their French and German contemporaries.

[To be continued.]

ARTHUR HOWES

A.B., F.A.G.O.

PREPARATION FOR GUILD EXAMINATIONS

SAINT JOHN'S CHURCH
SIXTEENTH AND H STREETS
WASHINGTON, D. C.

New Church Music of 1936 Presents Much Valuable Material

By HAROLD W. THOMPSON, Ph.D., Litt.D.

In a recent lecture Dr. John Erskine said that he expected American compositions to come from the dance orchestras and the organ lofts. If he had my job, he would know that half of his expectation had been fully met in 1936. To be sure, there was a lull among the publishers in the early part of the year, but in the last three months so much good music was published—most of it for Christmas—that 1936 has held its own as well as Dr. Erskine could hope.

Anthems, Motets, Introits

A very large proportion of the following music is intended for use at Christmas, though I reserve for a later classification numbers based upon traditional melodies:

- Anderson, W. H. — "The Christmas Rose." S. Some division into six parts. Four pages. (Gray).
- Anderson, W. H. — "The World's Desire." Poem by Chesterton. SA. Quartet can sing it. (Gray).
- Barnes — "The Wilderness." S solo. Sixteen pages. Late 1935. (Boston Music Company). Harvest, Peace, Advent.
- Bancroft — "Late Book Carol." "Sweet Was the Song." Unaccompanied. (Gray).
- Bancroft — "Rejoice and Be Merry." S solo or boys in unison. (Gray).
- Beach — "Evening Hymn." "The Shadows of the Evening Hours." SA. (Schmidt).
- Bett — "Hills of the North." Adult choir plus SA children. (C. Fischer). Advent processional.
- Bett — "O Man of God." Three parts or four. (C. Fischer). Confirmation.
- Bingham — "O Love That Wilt Not." S and unaccompanied chorus. (Gray).
- Bitgood — "The Greatest of These Is Love." ST. Eight pages. Quartet can sing it. (Gray).
- Bonschein — "Babe of Bethlehem." Also published as solo. (J. Fischer).
- Candlyn — "Let All Mortal Flesh." Unaccompanied. In a modern modal style. (Gray).
- Clokey — "Out of the East." Latin refrain; fine old text. Unaccompanied chorus. Six pages. (J. Fischer).
- Clokey — "The Virgin and Her Son." Unaccompanied chorus. (J. Fischer).
- Cope — "Bread of the World." Three pages. Unaccompanied. (Oxford).
- Davis, W. R. — "Prayer." Poem by R. Herick. Unaccompanied chorus. (Galaxy).
- Dickinson — "Blessed Are They That Dwell." Short T. Quartet can do. (Gray). Installations or anniversaries of clergymen.
- Dickinson — "God of All Lovely Sounds" and "Grant Thy Grace" (melody by Gregor); two short graces before music. (Gray).
- Edmundson — "Shepherd's Vigil." Two pages. Preferably unaccompanied chorus. (J. Fischer).
- Edmundson — "The Magi." Three pages. In one section, TBB answered by SATB. (J. Fischer).
- Emery — "A Brilliant Light Shone." Unaccompanied chorus. (Gray). Christmas.
- Greenhill — "O Love Divine." Quartet can do. (Paterson, C. Fischer).
- Greenhill — "Eternal Ruler." One part for TTBB. (Novello). Unity.
- Gaul — "Prayer for Service." O Master, Let Me Walk with Thee." S or T solo. (Flammer). Quartet type.
- Hallstrom — "What the Christ-child Heard." S, ad lib. Quartet can do it. (G. Schirmer).
- James, Dorothy — "The Little Jesus Came to Town." Late 1935. Quartet can sing. (FitzSimons).
- James, Philip — "O Saving Victim." Difficult; very fine. (Gray).
- Jaquest — "As I Rode Out." Unaccompanied. Quartet possible. (Gray).
- Kinsella — "A Child Is Born." (J. Fischer).
- Lang — "Hail, Gladdening Light." Choir in four parts plus children. (Novello).
- Latham — "For All the Saints, O Lord." For STB, the alto part being optional. Four pages. (Oxford).
- Lockwood — "Stars over Nazareth." Twelve pages. Difficult. (Gray).
- MacMichael — "Sleep, O Gentle Jesus." Unaccompanied, eight parts. Antiphonal effects between SA and TB. (Gray).
- Marchant — "Judge Eternal." Americans change the word "temple" to "nation." Six pages. (Novello). Patriotic.
- Moore, Margery — "The Wise Kings Three." T or Bar. (Novello).
- Moore — "A Little Child's Song." Two parts. Junior choirs. (Novello).
- Mueller — "Search Me, O God." Unaccompanied quartet. Five pages. Introit. (G. Schirmer).
- Mueller — "Lift High the Triumph Song." Ten pages. (G. Schirmer). Lent. Palm Sunday.

Mueller — "When Wilt Thou Save the People?" Seven pages. One of his best compositions. (G. Schirmer).

Mueller — "O Blessed Day of Motherhood." Quartet. (Flammer). Mother's Sunday.

Mueller — "On Christmas Day." Quartet. (G. Schirmer).

Nagle — "Today God's Son Triumphs." Published 1933, omitted by error. (Ditson). Easter.

Nagle — "Now Is the Hour of Darkness Past." Unaccompanied; some divisions in parts. (Presser). Easter.

Rogers — "I, the Lord, Have Called Thee." SB solos, good ones. Late 1935. (Ditson).

Rogan — "Sing We Triumphant Hymns." (Novello).

Shaw, G. — "Let All the World." Text by George Herbert. (Novello).

Shaw, M. — "The King, O God." Fine poem by Bridges. Parts available for three trumpets. Preferably unaccompanied otherwise. (Novello). Coronation.

Shaw, M. — "Earth's Mighty Master." Plainsong melody. (Novello). Harvest.

Shure — "O Silent Hills." Unaccompanied. (J. Fischer).

Snow, F. W. — "Round Me Falls the Night." Unaccompanied. (Gray).

Snow, F. W. — "Christmas Song." Unaccompanied chorus. S. (Gray).

Sowerby — "Love Came Down at Christmas." Poem by C. Rossetti. (FitzSimons).

Stewart, H. C. — "The Winds of Bethlehem." Poem by Letts. Unaccompanied ad lib. Quartet can do. (Oxford).

Stewart, H. C. — "Penny Are the Sheep." Nine pages. Quartet possible. (Oxford).

Tatton — "A Babe Holds Court." Unaccompanied, quartet possible. (Oxford).

Thomas — "The Search." Three pages. Unaccompanied. Lyrical. (Ricordi).

Thompson, V. D. — "Father, in Thy Mysterious Presence." Unaccompanied. (Gray). Lent.

Thompson, V. D. — "Soldiers of the Cross, Arise." S. (Gray). Social service.

Tombings — "All from the Sun's Up-rise." For SAB. (Oxford). Thanksgiving.

Watkinson — "Lift the Strain." Style of West. (Novello). Dedication of a church.

Whitehead — "May the Strength of God." Twelve pages. Sopranos divide a little. Great hymn of St. Patrick. (Boston Music Company).

Williams, Vaughan — "Nothing Is Here for Tears." Unison except last page, which is for SATB. Great text by Milton. This was composed within a few hours for the funeral of King George V. It is a splendid anthem for the funeral of any great man. (Oxford).

Westra, Dorothy — "Jesus Christ Is Born Today." One stanza has a descant for S or children. Unaccompanied chorus. (Gray).

There are some admirable and important anthems by such composers of high reputation as Barnes, Bingham, Candlyn, Clokey, Dickinson, James, Sowerby, Whitehead and Williams. Then there are other works by newer composers: Bancroft, Betts, Anderson, Cope, Edmundson (previously well-known for organ pieces), Hallstrom, Dorothy James and Miss Westra. These newcomers prove that the publishers are alert. I certainly expect great things from Mr. Bancroft and Mr. Hallstrom.

New Editions of Older Anthems

We continue to get many new editions of the old masters, including the important editions by Professor Davison and the "Tudor Church Music" of Canon Fellowes.

Attwood-Davison — "Turn Thee Again." Six pages. (E. C. Schirmer).

Bach-Davison — "To Thee Alone Be Glory." From Cantata 41. (E. C. Schirmer).

Bach-Davison — "To God on High." (E. C. Schirmer).

Bach-Clough-Leichter — "O Lord, Rejoice." The two choruses from Cantata No. 135. (E. C. Schirmer).

Bach-Clough-Leichter — "If It Be God's Will." The two choruses from Cantata No. 161. (E. C. Schirmer).

Bach-Aschenbrenner — "All Glory." From Cantata No. 35. Double chorus, unaccompanied. (C. Fischer). Palm Sunday.

Bach-Holler — "Crucifixus" from the Mass in B minor. (Gray).

Bach-Whittaker — "Strike, O Bell." From Cantata No. 53. Unison. (Oxford).

Brachius-Davison — "How Lovely Is Thy Dwelling-Place." From the "German Requiem." (E. C. Schirmer).

Byrd-Krone — "Agnus Dei" from the Mass for Four Voices. (C. Fischer).

Dvorak-Davison — "An Anthem of Praise." Abridged form in twelve pages of "Psalm 149." (E. C. Schirmer).

Elgar — "Light Out of Darkness." From "The Light of Life." Eight pages. (Novello).

Frank-Davison — "They Are Ever Blest." Abridged. Six pages. (E. C. Schirmer).

Goss-Davison — "O Saviour of the World," with alternative text for Unitarians. "O Lord of All Mankind." (E. C. Schirmer).

Handel — "Coronation Anthem from 'Zadok.'" Nine pages. (Paterson, C. Fischer).

Haydn — "Lo, My Shepherd's Hand." Arranged from a section of the Mass in G. Eight pages. Good of its sort. (E. C. Schirmer).

Lotti-Davison — "Now with Hands to God Uplifted." Originally the "Ecce Panis." Two pages, unaccompanied. Good introit. (E. C. Schirmer).

Mozart-Davison — "Mighty Spirit." Originally the "Ave Verum." (E. C. Schirmer).

Negro-Miller — "I Ain't Goin' to Die No More." Seven pages, unaccompanied. Some divisions. (Cornell College, Iowa).

Netherlands — "Prayer of Thanksgiving." In several editions: SATB with descant, SAB with descant, SA, and SSA with descant. (E. C. Schirmer).

Palestrina-Ley — "Dum compleretur Dies Pentecostis." SAATB. Seventeen pages. Unaccompanied. (Novello).

Palestrina-Ley — "Venit Michael Archangelus." Latin and English words on these two motets. This one for SAATB. (Novello).

Palestrina-Galloway — "O Praise the Lord." Double choir, unaccompanied. Eleven pages. (Novello).

Purcell-Davison — "O Give Thanks." Sixteen pages. (E. C. Schirmer).

Purcell-Whittaker — "A Morning Hymn." Unison or solo. Fine text by Fuller. (Oxford).

Schütz — "Since Christ His Head in Sorrow Bowed." SATB. Five pages. Unaccompanied. (E. C. Schirmer).

Stainer-Runkel — "Fling Wide the Gates." Arranged for three choirs singing together: SA (children), SAB (juniors) and SATB (adults). (Witmark).

Stainer-Runkel — "God So Loved." Arranged for junior choir (SAB) with adult choir (SATB). (Witmark).

Serbian-Aschenbrenner — "Bless the Lord." Unaccompanied. (C. Fischer).

Tallis-Davison — "O Lord, Give Thy Holy Spirit." Unaccompanied, four pages, four parts. (E. C. Schirmer).

Taverner-Fellowes — "Christe Jesu, Pastor Bone." SSATB. (Oxford).

Weekes-Fellowes — "O Lord, Grant the King a Long Life." SSAATB. Appropriate for the coronation; difficult. (Oxford).

Weekes-Fellowes — "O How Amiable." For SAATB. (Oxford).

Weekes-Fellowes — "Lord, to Thee I Make My Moan." SAATB. (Oxford).

Weekes is pretty well known for his madrigals; here are some of his anthems—difficult works, but beautiful. The only new series of extent is Mr. Aschenbrenner's; I mention two or three of the best numbers in it. Mr. Runkel's idea of arranging anthems for the various choirs now available for massed services is an interesting one; I hope he can find suitable music better than Stainer's.

Traditional Carols

There are not so many of these as usual, but Dr. Harvey B. Gaul has done his share to give us the joy of the simple folk. The list:

Bas Quarry-Maryott — "Carol of the Birds." Unaccompanied chorus. (Gray).

Dutch-Davis — "Awake, Thou Wintry Earth." Unaccompanied. (E. C. Schirmer).

English-Warrell — "A Merry Christmas." Late 1935. Unaccompanied. (Oxford).

de Brant — "Melodies of Christendom." Easter. Three numbers. SAB. (Schmidt).

Negro Spiritual-Dett — "Rise Up, Shepherd." Medium solo. (J. Fischer).

Italian-Gaul — "Ninna Nanna." Quartet can sing. Late 1935. (Ditson).

Italian-Gaul — "Carol of the Bagpipes." S or T solo. Section for TTBB. Late 1935. (Ditson).

Italian-Gaul — "The Christmas Bells of Abruzzi." S solo. Mostly four parts. Late 1935. (Ditson).

Polish-Gaul — "Christmas Carillon of Poland." Unaccompanied. A fifth part for a few sopranos. (J. Fischer).

Polish-Gaul — "Carol of the Doves." Unaccompanied. Quartet possible. (J. Fischer).

Polish-Gaul — "The Quest of the Shepherds." Unaccompanied chorus. (J. Fischer).

Ukrainian-Wilhousky — "Carol of the Bells." Unaccompanied chorus. (C. Fischer).

Mr. Dett's number is very fine. The Italian numbers by Gaul are delightfully restrained in treatment.

For SSAA, SSA, SA and TTBB

Beside numbers listed above, there are several anthems and carols for women's voices, some of which will go well with junior choirs:

Dutch-Davis — "Awake, Thou Wintry Earth." (E. C. Schirmer).

Dutch-Davis — "Prayer of Thanksgiving." SSA and descant. (E. C. Schirmer).

Dickinson-Pendleton — "Thy Word Is Like a Garden." SSA; has also S solo and S-A duet. (Gray). Bible Sunday.

Edmundson — "Light." SSA. Three pages. (J. Fischer). Christmas.

Edmundson — "Angels in the Night." SSA. Four pages. (J. Fischer).

Kopf-Runkel — "Cradle Hymn of the Child Jesus." SA. Good for children's choirs, or as a duet. (Gray).

Mueller — "On Christmas Day." SSA. (G. Schirmer).

Sowerby — "Love Came Down at Christmas." SSA. (FitzSimons).

Spanish-Voris — "Up and Sing." SA. Excellent for children, or as duet. (Gray). Christmas.

Willan — Two Motets, published together: "O Saving Victim" and "Look Down," both for SSA. Late 1935. (Faith Press).

The numbers by Sowerby and Willan are specially delightful, and it is interesting to find Mr. Edmundson experimenting with this delicate choral medium.

For TTBB here are some of the best things:

Andalusian-Lefebvre — "Carol of the Christmas Presents." Unaccompanied chorus, with TBar solos. (Gray).

French-Mackinnon — "I Hear along Our Street." A carol of the hearth, very effective. (Gray).

Negro Spiritual-Dett — "Rise Up, Shepherd." (J. Fischer).

Negro Spiritual-Gaul — "Go Down, Moses." Medium solo. Interesting arrangement of the noblest of spirituals. (J. Fischer).

Serbian Liturgy-Aschenbrenner — "Bless the Lord." (C. Fischer).

Shaw, G. — "How Far Is It to Bethlehem?" Arranged from the very popular carol for mixed voices. (Novello).

Unison Anthems

From England we are receiving every year excellent unison songs and anthems, many of which are used by choirs of children in this country. Our American publishers are just beginning to realize that there is a new type of children's choir for which much music should be produced and bought. I hope that we shall be able to keep up to the high literary standard maintained by most of Novello's "Unison Series." The danger is that we get such texts of almost inconceivable depravity as used to be sung in Sunday-schools. Personally I think that Sunday-schools should use adult hymns. Anyway—

Bach-Holler — "Rejoice, Ye Pure in Heart." SA ad lib. Mr. Holler has been specially successful in arranging for choirs of children. You know his excellent collection in book form. This separate number is published by Gray also.

Bantock — "Let Us Now Praise Famous Men." Three pages. (Novello).

Evans, Aubrey — "Laudate, O Lord of Life." For Sunday-school festival, but not silly. (Novello).

Jones, D. H. — "Hymns and Anthems for Children's Voices." Set of five, published together in octavo. (C. Fischer).

Rowley — "The Rose and the Lily." A lovely carol for Christmas. (Novello).

Rowley — "Service." Text by Whittier. Three pages. (Novello).

Canticles, Antiphons, Psalm-tunes

There have been some unusually fine things this year in settings of the Episcopal service, especially those by Dr. Willan of Toronto. (And long may Toronto have the wit to appreciate him, as we certainly do in the United States.) There are other magnificent achievements here. If I am not mistaken, these numbers on the whole are of higher quality than the anthems of 1936, and I think I can see a renewed interest in the liturgy as well as a new interest in hymns. The list includes:

Candlyn — Short Communion Service in G and G minor. All may be sung in unison—better in four parts probably. In place of the "Gloria in Excelsis" has an "O Salutaris" for use in penitential seasons. Excellent throughout. (Schmidt).

Chouvaux — Short Communion Service in D minor. Only 20 cents, though imported. Good. (Oxford).

Dickinson — Series of Antiphons—"O Come, Let Us Worship" (Hebrew Melody) and "Great and Glorious God" (Indian Melody). (Gray).

Friedell — "Benedictus es, Domine" in B minor. (Gray).

Hallstrom — "Benedictus es, Domine" in D. Very fine; original in harmonic treatment. (Gray).

Harwood — Communion Service in F and F minor. Good of its kind—a little old-fashioned. (Novello).

Lutheran — "The Music of the Ordinary." Prepared and published by the Liturgical Society of St. James, which is making important studies in Lutheran tradition.

Noble — "Sixteen Settings of the Kyrie Eleison." Including the famous set of eight three-fold Kyries so widely used;

there are six new nine-fold Kyries in this edition. (Gray).

Robertson, Sir Hugh and Others—"Fauxbourdon Series of Psalm-tunes." There are thirty-two of them on leaflets. Specially interesting to the Church of Scotland and allied Presbyterian bodies. (C. Fischer in the United States, or Anglo-Canadian Music Company of Toronto.)

Sowerby—"Te Deum in D minor. (Fitz-Simons).

Sowerby—"Communion Service in B minor. (Gray).

Tomblings—"Benedicite in E flat, short form. (Oxford).

Whitehead—"Benedicite Omnia Opera on the Tonus Peregrinus." Excellent and immediately popular. (Gray).

Willan—"Benedictus es, Domine," plainsong melody with fauxbourdon. (Gray).

Willan—"Mass. 'O Western Wynde.' Four parts, unaccompanied. (Faith Press).

Willan—"Mass of St. Hugh." (Unison and two-part, accompanied. (Faith Press).

Willan—"Magnificat and Nunc Dimittis with Fauxbourdons" for SSA. Late 1935. (Faith Press).

Willan—"Magnificat (VIII, 2) and Nunc Dimittis (III, 4) with Fauxbourdons." (Faith Press).

Williams, D. McK.—"Te Deum in D minor. Unison, with occasional SA. (Gray).

Williams, D. McK.—"Benedictus in A flat. Mostly unison. (Gray).

You are in well-bred company all the way through this list. One of the interesting facts is that a composer of such resource in his own choir loft as Dr. Williams will write simply. (If his composition has a fault, it is that he is a little ostentatious, especially in organ accompaniments, and who can blame him with that noble organ? Mr. Hallstrom is the find of the year in this list, and Mr. Friedell lives up to the promise of his popular "Lute Book Carol" (Galaxy). The Sowerby numbers, as usual, are not easy.

Cantatas

The important work of the year is the Vaughan Williams "Donna Nobis Pacem" (Oxford), which I am anxious to hear if only because it employs grand texts by Walt Whitman. It runs to fifty-six pages, with solos for SBar, and it is said to last about forty minutes in performance. You can get parts for full orchestra or for string orchestra with piano.

There are a number of other little works, of which I like best the one by Clokey:

Clokey—"Christ Is Born." (Birehard). SATB solos, and S-A duet, and trios for S-S-A and A-T-B. Twenty-five minutes, estimate. Parts available for violin, viola (or clarinet), and cello. Rather brief and scrappy in sections; otherwise very pretty.

Fairchild—"The Son of the Highest." SATB solos. Twenty-nine pages. One section for TTBB. All very easy (Flammer).

Kinsella—"Psalm 23." ABar solos and a duet for S-T or A-B. Thirty pages, including the two arrangements of the duet. Easy, tuneful. (J. Fischer).

Rohlfing—"Christmas Cantata." Women's voices or children. Easy. Thirty-two pages. Can be sung all in unison; or use two or three parts. (Concordia).

Van den Elsen—"Christmas." SATB solos. Thirty-two pages. All accompanied. A good deal is in a fluent contrapuntal style. (J. Fischer).

Solos

Here is the best of the small crop of sacred solos:

Bitgood—"The Greatest of These Is Love." Medium voice, preferably baritone; good parts for declamatory style. (Gray).

Bornschein—"Babe of Bethlehem." ("Puer Natus"). High. (J. Fischer).

Hallstrom—"What the Christ-child Heard." High or medium. (G. Schirmer).

Kinsella—"Yea, Though I Walk." Two pages; three keys. Also published as duet for S-T or A-B. (J. Fischer).

Marks—"Whoso Dwelleth." High voice. (Gray).

Organ Solos

There have been a number of important and, for the most part, difficult works in the larger forms, including:

Bingham—"Carillon de Chateau-Thierry." (Gray).

Dickinson—"Meditation on Crüger's 'Ah, Dearest Jesus.' First published as part of his Easter cantata. Not difficult; very beautiful and useful. (Gray).

Diggle—"Prelude, Variation and Fugue on 'Dundee.'" (Gray).

Edmundson—"Apostolic Symphony." Three movements. Very fine—his best work up to 1936. (J. Fischer).

Middelschulte—"Contrapuntal Symphony on Themes by Bach." (Breitkopf & Härtel).

Sowerby—"Suite." Four movements, published together and also separately. Difficult. (Oxford).

Sumsion—"Introduction and Theme." (Oxford).

Whitlock—"Two Fantasie Chorales." Published separately. (Oxford).

Then there is a large number of works in smaller forms, of varying difficulty, but all well written and useful to some or many:

Beethoven-Nevin—"Grave and Allegro from 'Sonata Pathétique.'" One of the very few transcriptions of the year worth looking over. (J. Fischer).

Black—"Prelude on 'Silent Night.'" Three pages. Very easy. (Gray).

Calver—"Finale on 'Leoni.'" (Schmidt).

Diggle—"Sundown at Bethany." (White-Smith).

Diggle—"Allegretto Grazioso." (Gray). Nine pages.

Davies—"Memorial Melody in C." Inspired by the death of King George V. Dignified, somewhat like his "Solemn Melody" for orchestra. Four pages. (Novello).

Dunn—"Surrexit Christus." (J. Fischer). Easter.

Clokey—"Cathedral Prelude." (J. Fischer).

Edmundson—"A Carpenter Is Born." Section from "Apostolic Symphony." (J. Fischer).

Edmundson—"In Modum Antiquum." Book 2. Five easy and graceful pieces. (J. Fischer).

Edmundson—"Christus Resurrexit." Two pieces on Easter themes: "Belmont" (a quiet number) and "Nassau" (toccata). (Gray).

Edmundson (ed.)—"Anthologia Sacra." book 2. Pieces of the seventeenth and eighteenth centuries; easy and pretty. (J. Fischer).

Edmundson—"In dulci Jubilo." Easy. three pages. (Gray).

Gardner—"Intermezzo for Organ. Three pages. Easy and pretty. (Oxford).

Gaul, Harvey—"Ascension Fiesta." Eight pages. Uses melodies in the style of the Italian folk, especially a serenata. (Gray).

Gardner—"Hebrew Prayer of Thanksgiving." Florid; based on old melodies. (J. Fischer).

Handel—"Ten Organ Arrangements. Two sets. Easy and melodious. Moderate in price. (Novello).

Holler (ed.)—"St. Cecilia Series of Christmas Organ Music." (Gray).

Martin, Miles—"Postlude on 'Ye Watchers.'" Three pages. (Gray).

Matthews, J. S.—"Chorale Finale, 'Glory to God.'" Three pages. (Schmidt). Easy.

Nevin, Gordon Balch—"Church Music for the Smallest Organ." On three staves. Rather old-fashioned pieces, but a useful set. Includes the Wagner and Mendelssohn wedding pieces and the Chopin Funeral March. (J. Fischer).

Noble—"Chorale Prelude on 'St. Peter.'" Three pages. Quiet and lovely. (Schmidt).

Noble—"Chorale Prelude on 'Tallis' Canon." (Schmidt).

O'Connor-Morris—"A Carol." Easy and pretty. (Novello).

Oetting—"Prelude on 'O Little Town.'" Three pages. easy. (Gray).

Sampson—"A Pastoral Tune." Pretty and easy. Comes also for violin. (Novello).

Shaw, G.—"Variations on an Irish Melody." Very effective. (Novello).

Whitlock—"Seven Sketches for Organ on Verses from the Psalms." Two books; the first is the better one. An excellent idea, carried out well. (Oxford).

Some of the books of 1936 will be valuable for a long time. For instance:

Boyd—"The Organist and the Choirmaster." Concentrated wisdom of a great choirmaster and teacher. (Abingdon).

Davies, Sir W.—"The Pursuit of Music." (Nelson).

Douglas, Winfred—"Church Music in History and Practice." Has a list of phonograph records for study. Very useful and important book. (Serliners).

Fellowes—"William Byrd." The most important biography of the year, with critical comments on Byrd's music by the scholar who has done much to recover Byrd from obscurity. (Oxford).

Goss-Custard—"Systematic Organ Pedal Technique." (Stainer & Bell, imported in United States by Galaxy).

Greene—"The Early English Carols." Magnificent book published late in 1935. Unfortunately it costs \$10. (Oxford).

Johnson, J. Rosamund—"Rolling Along in Song." All types of Negro songs, by one of the most talented of Negro musicians. (Viking).

Micklen (ed.)—"Christian Worship." Studies in its history and meaning by members of Mansfield College, England. (Oxford).

Nevin—"Easy Anthems for Intermediate Choirs." SAB. Book 2 contains ten Russian anthems. (J. Fischer).

Summary

It has been a year of scholarship and of steady creative effort. I have listed only what seemed to me the outstanding numbers and have omitted many through ignorance. Still, as I



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review these pages in the quiet of a deserted college hall that rang all week with the merry carols so dear to undergraduates, I feel that America and Canada have found themselves and are carrying on the greatest traditions of worship. If Dr. Erskine and the other musical leaders not of our guild would survey our accomplishment for a single year they would be astonished at the maturity and the very high quality of our achievement.

In all this pride there is mingled a good deal of sorrow as the year dies under a bright star. Dr. William C. Carl was the first famous organist that I heard. I remember how handsome and wonderful he seemed to me when he mounted the bench of our organ in the old Roseville Avenue Presbyterian Church of Newark to play some of the new French music as guest and recitalist. He was a dear fellow all his life, a reliable editor, a most accomplished church musician, a very great teacher—for about forty years one of the most successful teachers of organ in the world. Dr. Carl's ambition actually seemed to increase all the time. A year ago I was called from a dinner party in Albany by a telegram: "Can you send a copy of 'Nebuchadnezzar' at once? Must have it tomorrow. Carl." The dinner party excused me while I dashed

to the college, found one of the few copies of the new Three Choirs oratorio on this side of the Atlantic, and took it to the postoffice. "I wanted it right away," he wrote, "but I didn't say before breakfast." That was the only time I was ever able to do anything for Dr. Carl, and I am telling the story as a funny incident which shows how much he was loved by his thousands of friends. One of the pillars of American music has fallen; one of the kindest and most inspiring of memories remains. While we can breed men like Dr. Carl we need not be concerned about the future of ecclesiastical music on this continent. *Et lux perpetua luceat in eo.* It was of such artists that Emerson wrote when he said: "God hath made all dooms magnificent."

Christmas Vespers at Emporia.

The nineteenth annual Christmas choral vespers and the ninety-second performance of the Vesper A Cappella Choir in choral vespers in Emporia took place Dec. 13, at Emporia College, under the direction of Daniel A. Hirschler, dean of the school of music. This choir consists of 100 voices, and sings everything a *cappella* and from memory. The audience filled the beautiful Memorial Chapel and visitors were present from all parts of Kansas.

HUGH PORTER

FOR LESSONS AND RECITALS

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NEW YORK

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SEASON 1936-1937

Korea and Manchuria Arouse Admiration of American Organist

By ADOLPH STEUTERMAN, F.A.G.O.

Second Installment.

Since my earliest Sunday-school days I remember hearing of missionaries being sent to far-away Korea and I always pictured the country as actually God-forsaken—barren, bleak, uninviting, with unfriendly natives. Imagine my surprise upon finding beautiful, cultivated valleys, green hills, rugged mountains, broad, large rivers and very friendly people! Korea really looks very much blessed. I can easily imagine many places less inviting.

We sailed for Korea from Shimonoseki, Japan, the southern terminal of the main island system of railways, about 11 o'clock one moonlight night, the large steamer loaded to capacity with mostly third-class and steerage Japanese passengers. Even in first-class three and four were crowded into one stateroom, so great is the traffic between the two countries. Due to arrive at Fusan at 7 the next morning. I arose early only to find the ship enveloped in a thick fog and depth soundings being taken every few minutes. Once, for a moment, the fog lifted slightly and we found the ship headed straight for a mass of huge rocks about a quarter of a mile dead ahead, just off shore. A quick signal to the engine-room reversed our propellers and we all breathed more easily as we withdrew and changed our course. About an hour later the fog gradually cleared and we proceeded to Fusan, only a few miles distant, the rocky coast and green hills presenting a never-to-be-forgotten picture from shipboard as the curtain of mist slowly dissolved.

In Romantic "Land of Calm"

Korea, now named Chosen by the Japanese, is a peninsula running roughly north and south about 125 miles west of Japan proper across the Japan Sea. It has an area of 85,000 square miles and a population of about 20,000,000. The climate in the southern part is comparatively mild for its latitude, but in the north a somewhat rigorous climate, almost like that of Manchuria, prevails. This romantic "Land of Morning Calm" is an old country, with its own history of 2,000 years, its civilization being still preserved in many places. The country has a peculiar charm and there are many beautiful sections and a number of health resorts.

Besides the miles of fertile valleys and green hills there is an area of about twenty-five square miles in the eastern central part called Kongosan, known among foreigners by the name of Diamond Mountains. It is an extraordinary cluster of innumerable peaks, reputed to number 12,000. They are formed entirely of granite and tower high in the air, with dense forests on their sides and at their bases. These rocky ridges, headed by Biroho, with an altitude of 5,373 feet, stand one behind the other like huge screens and form numerous ravines and colorful canyons, through which icy water rushes down, making hundreds of roaring water-falls and sparkling cataracts of incomparable beauty, while in many places the water settles down into placid, awe-inspiring pools as blue as a June sky. These mountains, regarded as sacred by the Koreans, have been the center of Buddhism in Korea from time immemorial. At its height there were 180 monasteries in this area, built in most gorgeous style. Even now thirty-two remain in well-preserved condition. These are inhabited by monks and nuns who lead the life of hermits. The Koreans say: "Do not discuss scenic beauty until you have seen Kongosan."

Fusan, with a population of 150,000, is a modern city and is the most important port of Korea. Regular steamer service twice daily is maintained by Shimonoseki across the Chosen Channel. After tying up at the busy dock we transferred immediately to our train, waiting on the pier, and soon we were viewing the lovely countryside from the windows of the dining car of the fast express on the way to Seoul, the capital. Many villages were passed, mostly clusters of mud walls and thatched

roofs, with native children running about naked and the adults wearing little more. While Japan, since taking over the country formally in 1910, has done much in the way of building modern railroads, ports and shipping, fine administration buildings and government-owned hotels, little seems to have been done for the natives, who, in dress and mode of living, have apparently changed little in the last thousand years. About four-fifths of the country's population is engaged in agriculture, rice forming the most important crop.

In Beautiful City of Seoul

Early in the afternoon we arrived in Seoul, now called Keijo, the capital. It is approximately in the center of the Korean peninsula, near the western coast, and has a cosmopolitan population of about 395,000 Koreans, Japanese, Chinese and other nationalities. It is the seat of the Japanese government-general and the headquarters of the various departments of finance, commerce and industry of the country. It has broad, well-constructed streets, and with its modern buildings can well be compared with cities in America and Europe. Keijo is encircled by double walls, one formed by the surrounding mountains and the other built along the mountain ridges, which explains its defensive position and why for more than 500 years it remained a safe capital for the Yi (Li) dynasty, and why also, it is still the capital.

Keijo is a beautiful city, romantically situated. Fine views, not only of the city itself but of the surrounding country, are to be had from the Chosen Shrine, a memorial to the late Emperor Meiji, on the western slope of Nanzan mountain. Hundreds of people climb the series of granite steps daily to take a panoramic view of the city below. To look out over the distant mountains and valleys from this commanding height, or to gaze at the gorgeous sunset, or to enjoy the silvery moon in the pine-scented evening air is a treat of nature to be experienced and not to be described. An automobile road also leads up to the entrance to the shrine. Among the finest buildings are the government-general buildings, the railroad station and the Chosen Hotel, modern in every respect. The most imposing street is the Nandaimon Dori, which runs from the railroad station to Shoro street, passing through the monumental "Nandaimon," or Great South Gate, one of eight massive gates. Other noteworthy places are the Imperial University, Nanzan Park, containing a monument of the Sino-Japanese war of 1894, Pagoda Park and Keifuku Palace.

An especially interesting sight-seeing trip was one at night in 'rikshas through Theater street and the night-life district. Theater street—and most far Eastern cities seem to have one—does not mean particularly a street of theaters, I found, although there may be some theaters on it; it more nearly means a gay "white way" with many little shops and stores, brightly lighted, selling everything imaginable.

All Korean government officials and the majority of important business men are Japanese. I had the privilege of attending a Rotary Club meeting in the Chosen Hotel. There were about seventy-five well-groomed gentlemen present, all dressed in our western clothes. I had the honor of meeting Yoshihimi Kanjo, Japanese mayor of Keijo, and other prominent men. Being requested to address the club, I did so with some misgivings, as seemingly only one or two spoke English. At the conclusion of my short address, in which I expressed my pleasure over being in their delightful country and extended Rotary greetings from my home city, an elderly Japanese newspaperman arose and repeated my speech in Japanese, after which there was a round of applause.

Korean Costume Is Unique

The native Korean costume is unique, to say the least. The women, rather short, with long, straight, black hair, arranged in knots on the back of the neck, go hatless and wear thin, flowing, white dresses that trail the floor and have long sleeves and high, wide waistbands. The Korean gentleman, with thin black mustache and straggly, pointed goatee, wears in summer a long, white skirt coming down to the

ankles, under a somewhat shorter, thin white coat having loose, long sleeves and tied together in the front with a bow. His slippers are of cloth, with turned-up toes, or a pair of our modern shoes. This costume is topped with a miniature round, narrow-brimmed hat, having a very high crown of about six inches, made of transparent, stiff, dull black mesh material held on top of the head by ribbons tied under the chin. Such a Korean gentleman apparently never works. His clothes are immaculate and he is dignified and composed as he walks slowly down the street on his heels, toes pointed outward, carrying a fan in his hand.

Yes, Keijo is a very colorful city, and we left it with some regret, particularly at parting with our guide, a courteous Korean, always smiling, always ingratiating, yet in confidence, under his breath, cursing the Japanese invaders. He was educated in a missionary school and spoke English well enough to be understood.

Boards Train for Manchuria

Boarding the Manchurian express we were off to Mukden, the largest city and greatest railway center in Manchuria. The frontier was crossed at Antung, on the Yalu river. All the railroad stations now were guarded by soldiers and at both ends of all bridges there were concrete machine-gun block-houses, fully manned by Japanese soldiers. While Manchuria is technically an independent country, with the former Chinese emperor installed in the imperial palace at Hsinking, the capital, we found the Japanese running the railroads, the big hotels and everything else of importance, in their usual efficient manner.

Manchuria, now called Manchukuo, comprises five provinces, which cover an area of 552,612 square miles, with a population of about 33,000,000. It is bounded on the north and east by Russia and Korea, on the west by Mongolia, and on the south by the Great Wall of China and the Yellow Sea. It has long, severe winters and short, hot summers. Agriculture is the principal occupation. The soil is fertile and abounds in natural resources, both mineral and timber.

Mukden, also known as Fengtien (population 400,000) was the birthplace of the Manchurian dynasty, which dominated China for nearly 300 years. From 1625 to 1643 it was the capital of China. Until the establishment of the new state it occupied a most important position as the political center of Manchuria and is still a flourishing commercial and industrial city. It is truly a crossroads of the world, where we see the people of Russia, the Mongolian nomads, the Chinese and the Japanese. The city is divided into three sections—the Chinese walled city, the foreign settlement and the New City, or South Manchurian railroad zone, where, along well-constructed, paved streets, are modern buildings, squares and parks. It has a good water supply, drainage and other modern improvements, in striking contrast to the native quarters within the wall. In the New City is the railway station, with its great square in front, and 'rikshas, droshkies and automobiles of all vintages, the first glimpse reminding one in many ways of bleak, sombre Russia. Naniwa-dori, a straight, broad, thoroughfare, leads from the station to Central Circle, on which is the Yamato Hotel, a magnificent, modern building. This is the busiest shopping center of the new, or more properly, the Japanese, city. In it also is the Manchuria Medical University, the S. M. R. Hospital, the state railways general direction, Kasuga and Chiyoda Parks, the race track, the Stadium, etc.

The foreign settlement occupies the area between the New Town and the Walled Town, and is commonly called "Shang-fu-ti." The consulates, banks, offices and stores of various countries, and the State Museum of Fine Arts are situated here. The Walled Town, or the Old Town, is about two miles north of the station and is encircled by a wall, roughly thirty feet in height, fifteen feet in width and four miles in circumference. As in most old cities in Manchukuo, the wall was planned to protect the city from the invasion of enemies in feudal days. It was constructed in the period of the Yuan dynasty, and although eight towered gates were provided in the wall, six of them were

cleared away to prevent congestion of traffic due to the development of the town. There is also an outer wall made of adobe. The old imperial palace is in the center of this Old City, which is hot, noisy, dirty, smelly, insanitary and overrun with beggars, who refuse to be turned away. The main shopping street is Ssupingshieh, a street alive with humanity and filth, where one even feels a little concern over one's own safety amid the hubbub and clamor. This, we were told, was the traditional Manchurian "color"! From the roof of the Chishun department store in this street one can command a bird's-eye view of the Walled Town, as well as the North Mausoleum, covered with green woods, and the vast stretches of the surrounding plain.

Excursion to Ancient Ruler's Tomb

An excursion was made by automobile to the North Mausoleum, called Pei-ling. It is in a forest a few miles from the city and was erected in 1644 to mark the grave of Emperor Taitung, the second ruler of the Ching dynasty. It is encircled by an outer wall about a mile and a quarter long and an inner wall about twelve feet in height. In the vast courtyard, thickly wooded with old pine trees, rows of huge animals carved in stone adorn both sides of the pavement, among which a set of stone horses are believed to have been modeled after the emperor's own favorite saddle horses. Inside one of the large towers is seen a memorial tablet which bears an epitaph in Manchurian, Mongolian and Chinese characters, eulogizing the virtues of the deceased emperor. Behind the sanctuary there is a mound where the emperor and empress are buried. The brilliant verdure, dotted with yellow-tiled roofs and vermilion-colored towers rising here and there, adds a picturesque and dignified air to the stately tomb.

After refreshing ourselves in the Yamato Hotel, back in the New Town, and cleaning off some of the dirt and odor of "traditional Manchurian color," we again boarded the modern, clean sleepers and observation car of the Japanese railway, and soon after a hot dinner of several courses in the dining car, we settled down for a quiet evening while speeding on to ancient Cathay, not, however, without a vote of thanks and appreciation to the Japanese for their efforts to make this potentially rich country safe and habitable, as we understand those words.

(To be continued.)

Carol Service by Claude Means.

A carol service attended by a capacity congregation at Christ Church, Greenwich, Conn., Dec. 27, was given by the choir of forty-five voices, boys and men, directed by Claude Means, organist and choirmaster. Among the compositions sung were selections from the Christmas Oratorio, Bach; "Cherubim Song," Bortniansky; "Shepherds' Christmas Song," Dickinson; "I Saw along Our Street," Mackinnon; "The Infant Jesus," Yon; "Echo Carol," Whitehead; "O Bethlehem," Basque Carol. Preceding the service Mr. Means played: "A Carpenter Is Born," Edmundson; "Bohemian Carol," arranged by Poister. The postlude was "In dulci Jubilo," Bach.

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Los Angeles News; Third Bach Festival Proves Big Success

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 17.—The third annual two-day Bach festival held at the First Congregational Church the last of November drew excellent audiences at all sessions and proved a success both artistically and financially. The credit must go to John Smallman, presiding genius of the festival, and to all those who gave of their time and talent.

At the first concert the solo organist was Richard Keys Biggs, who gave us the Prelude in D; Chorale, "Be of Good Cheer"; Prelude and Fugue in F, Air for the G string and the Concerto No. 2. The A Cappella Choir of the University of Southern California, under the direction of Mr. Smallman, sang the motet for five voices, "Jesu, Priceless Treasure," with excellent understanding. The other music on this program was made up of shorter numbers, and aside from the Cantata for Soprano, No. 209, was rather uninteresting. At the second concert the solo organist was Clarence D. Kellogg, who gave a splendid performance of the Toccata and Fugue in F, "Herzlich tut mich verlangen," and "In Dir ist Freude." As the regular organist of the church Mr. Kellogg had the organ at his finger tips and from experience knew what sounded best in the church. I have never heard him play better. On the same program we had an excellent arrangement for three pianos of the Concerto in C major. It was played by three fine pianists and was a joy, and to my mind one of the high lights of the festival.

At the Saturday afternoon concert Alexander Schreiner was the organ soloist and played in his usual brilliant style the Passacaglia and Fugue in C minor, Sinfonia, "We Thank Thee, Lord," Fourth Concerto and Toccata and Fugue in D minor. I am one of those persons who do not find the Magnificat in D interesting, but I confess that it had its moments, especially in some of the solo passages. I did enjoy the Fantasy and Fugue in A minor for two pianos, played by Creighton Pasmore and Victor Trerice.

The last concert was devoted to the Mass in B minor and was, of course, the crowning event of the festival—a great work performed with reverence under a really great Bach conductor. It was an inspiration to all who heard it.

The December Guild meeting was devoted to a most enjoyable lecture on the English cathedrals by George A. Mortimer. Mr. Mortimer talks very interestingly and his pictures are first-rate.

An organ and vocal recital was given at the First Congregational Church in Pasadena by the Pasadena and Valley Chapter Nov. 29. The recitalist was Irene Robertson, who played exceptionally well. The assisting artist was Zaruhi Elmassian, one of the most popular sopranos in the southland. This combination would be hard to beat.

We have been literally deluged with performances of "The Messiah" and it is impossible to mention them all. The trouble with such a work is that it does demand a good chorus and also good soloists. Most of the performances that I have heard have had one or the other good, but only a very few had both chorus and soloists on a par.

Death of Mrs. Clayton F. Summy.

Mrs. Mina Summy, 82 years old, widow of Clayton F. Summy, the Chicago music publisher, died Dec. 13 at the home of a daughter, Mrs. William A. Dennis, in Paris, Ill. Since the death of her husband in 1932 Mrs. Summy had lived with Mrs. Dennis, and with her other daughter, Mrs. Edna Purcell of Portland, Ore. For many years Mrs. Summy was one of the leading church singers of Chicago. She and her sisters, Pauline and Anna Rommeiss, made early day church music history in the city.

WILBUR F. SWANSON



BEGINNING SUNDAY, Jan. 24, at 4:30, Wilbur F. Swanson, dean of the school of music of Augustana College, Rock Island, Ill., will play a series of vesper recitals on the second Sunday afternoon of each month. The initial program, to be given on the Möller organ in the chapel of Augustana Theological Seminary, is as follows: Credo, "We All Believe in One God, Creator," Bach; "Jesu, meine Freude," Bach; "Recit de Tierce en Taille," de Grigny; Fantasia and Fugue in G minor, Bach; "Dreams," Stoughton; Andante Cantabile (Symphony 4), Widor; "Nun danket Alle Gott," Karg-Elert; "Night," Jenkins.

Mr. Swanson, who went to Augustana from Wheaton College last fall, was born Oct. 5, 1908, at Red Wing, Minn. When he was 7 years old he began the study of the piano and in 1921 he took up the organ. After graduation from high school he worked as a clerk and bookkeeper in the Goodhue County National Bank of his native town and from 1928 to 1930 served as secretary to Representative August H. Andresen at Washington, meanwhile continuing his organ study with Claude Robeson at the capital. He was frequently heard in piano recitals from radio station WOL and before various Washington organizations.

In 1930 Mr. Swanson went to Northfield, Minn., to be a student at St. Olaf College and took theory of music and choir directing under Dr. F. Melius Christiansen, director of the St. Olaf Lutheran Choir. He completed the four-year course for the bachelor of music degree in less than three years. His major was organ, under James Robert Gillette, Carleton College organist and director of the Carleton College band. In 1933 and 1934 he was a graduate student at the Eastman School of Music, receiving his master of music degree in the latter year. Here musicology was his major and he studied organ under Harold Gleason and modern harmony under Dr. Howard Hanson.

From 1934 to 1936 Mr. Swanson was organist and choirmaster of the Moreland Lutheran Church in Chicago and professor of piano, organ and theory at the Austin Academy of Fine Arts, Paul Vernon, director. In 1935 and 1936 he was professor of organ, piano, musical history and theory at Wheaton College, Wheaton, Ill., where he gave monthly organ recitals. In 1936 he went to his present position as dean of music and head of the organ and theory departments at Augustana College.

"Elijah" Sung in Grand Rapids.

On the evening of Nov. 22 the choir of forty-five mixed voices at the Fountain Street Baptist Church, Grand Rapids, Mich., supplemented by the young people's and junior choirs, sang Mendelssohn's "Elijah" under the direction of Emory L. Gallup, organist and choirmaster. Harold Tower of Trinity Methodist Church was at the organ and Mr. Gallup at the piano. A large congregation which considers the "Elijah" an annual treat attended the service and showed the appreciation of Grand Rapids people.

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Montreal Center.

Secretary, William Bulford.

The November meeting of the Montreal Center was held Saturday, Nov. 21, at 4 p. m., in Christ Church Cathedral, Montreal, when a recital of organ music of Bach and his fore-runners was given by Dr. Arthur Egerton. Dr. Egerton talked intimately to his listeners between the various groups of numbers. In his comments the lecturer spoke of the period of each composer, of the effect that each had on Bach, of the instrument on which the music was originally played, etc.

Dr. Egerton divided his program into four sections. The first portion was made up of the earliest German music and included works of Hans Kotter, Paul Hofhauser and Sacher's "Tablature." The second section was of the early Italian masters, represented by Andrea Gabrieli and Girolamo Frescobaldi. Then came the North German predecessors of Bach in the persons of Samuel Scheidt and Dietrich Buxtehude. Finally we had Bach himself in "My Soul Doth Magnify the Lord," "In Thee Is Joy" and the Fugue in E flat ("St. Ann"). The recital was a model of good taste, the work of a master craftsman, dignified, subtle and distinctive. The fact that the recitalist was telling a story as well as proving a point was no distraction.

It will be remembered that Dr. Arthur Egerton succeeded Lynnwood Farnam as organist of Christ Church Cathedral.

Following the recital members of the center and their friends adjourned to the parish-house, where supper was served and a pleasant informal hour was passed.

D. A. HINCHLIFFE.

Kitchener Center.

Eugene Fehrenbach, Secretary.

On Thursday, Dec. 10, a recital was given in St. Paul's Lutheran Church by Edgar V. Merkel, organist of the church, under the sponsorship of the local center. Mr. Merkel played the following program: Prelude in G minor, Bach; Chorale Preludes, "Ye Christian People, Praise the Lord" and "Now Is Salvation Come unto Us," Bach; Sonata in the Style of Handel, Wolstenholme; Gavotte, Wesley; Air from "Water Music," Handel; Meditation, Bubeck; "Puer Nobis Nascitur," Wilan; Toccata, Dicks; "Nun danket Alle Gott," Karg-Elert.

Following the recital a meeting was held at the home of Miss E. Rittinger.

Ottawa Center.

Hugh Huggins, Secretary.

Ottawa Center held its December meeting on the 5th at the Chelsea Club. The guest speaker was Mrs. E. M. Harvey, prominent in local musical circles, who read a paper on "The Evolution of the Organ." Dr. Egerton of Montreal was present as our guest and addressed the center briefly.

London Center.

A. E. Harris, A.T.C.M., Secretary.

The annual meeting of the London Center was held Dec. 3 at Wong's Cafe. J. Parnell Morris was elected chairman, E. Daly honorary chairman, Dr. F. T. Egner vice-chairman, A. E. Harris secretary and Theodore Gray treasurer. Additional members of the executive committee include T. C. Chattoe, Mrs. Ward Cornell and Ivor

S. Brake. George Garbutt spoke on "Organ Offertories" and an interesting discussion followed.

On Dec. 13 a carol service was held at the Metropolitan Church, with fourteen of the city church choirs taking part, T. C. Chattoe, Mus. B., conducting and Theodore Gray at the organ.

NOTES FROM THE CAPITAL.

By MABEL R. FROST

Washington, D. C., Dec. 17.—Handsome Christmas greetings from London tell us that Christopher Tenley was sojourning there. London is one point of a trip which included South American countries, Geneva and The Hague, and from which he was expected to return on Christmas Eve. Mr. Tenley, formerly dean of the District of Columbia Chapter, A.G.O., is organist and director of music at St. Peter's Catholic church.

The pre-service organ recital played by R. Deane Shure Dec. 13 at the Mount Vernon Place Methodist Church, of which he is music director, consisted entirely of compositions of Mrs. Dudley C. Jackson, organist of the Takoma Park Presbyterian Church. Selections played were: "Tone Poem," Berceuse, "Prayer," "Tranquility," "Afterglow in the Hills" and "Forest Majesty."

Word comes of a major operation recently undergone by Major O. B. Rawls in Atlanta. His wife, Kathryn Hill Rawls, Mus. B., A.A.G.O., is well known in Washington musical circles, as they made their home here for a number of years prior to their recent removal to Atlanta. Latest information is that Major Rawls is improving satisfactorily.

Mary Minge Wilkins, A.A.G.O., for the last two years dean of the District of Columbia Chapter, A.G.O., has suffered the loss by death of her mother, Minnie G. Otey Wilkins, widow of Herbert Claiborne Wilkins. Mrs. Wilkins, who died Oct. 31, had been active in religious and social work in Georgetown for many years. Following services conducted by the Rev. F. Bland Tucker, rector of St. John's Episcopal Church, Georgetown, of which Mrs. Wilkins was a communicant, burial took place in Hollywood Cemetery, Richmond. Mrs. Wilkins was a native of Lynchburg, Va., and the daughter of Gaston Otey, captain of the famous Otey Battery of Civil War fame, and Mary Elizabeth Morgan, both of Lynchburg. She was a member of the Jefferson Davis Chapter, United Daughters of the Confederacy, the Association for the Preservation of Virginia Antiquities, the Southern Relief Association and the Evermay Club of Georgetown.

Death of Father J. E. Bourget.

The Rev. Joseph Edgar Bourget, 78 years old, for many years director of music for the Archdiocese of Chicago of the Catholic Church and throughout his career an organist, died in Miami, Fla., in December after a short illness. He went to Miami recently for a rest. Father Bourget was born in Canada. He studied music from the beginning of his preparation in Quebec for the priesthood and became a professor of music in colleges in Canada and the United States. From 1903 until 1916 he was pastor at Irwin, Ill., and professor of music at St. Viator College at Bourbonnais, Ill. Coming to Chicago, Father Bourget became chaplain of St. Bernard's hospital, where he remained until he was appointed organist of the Holy Name Cathedral and musical director of the archdiocese in 1918 by Cardinal Mundelein.

DAVID PEW



DAVID PEW has been appointed organist and choirmaster of the Church of the Advent in Cincinnati and assumed his new duties there early in December. He went to Cincinnati from St. Andrew's Church, Stamford, Conn. Mr. Pew is a graduate of Miami University, Oxford, Ohio, class of 1926, and after his graduation was an instructor in zoology there. He had been active as a church organist in his native city, Parkersburg, Va., since he was 15 years old and while at Miami was organist of Holy Trinity Episcopal Church and then of the First M. E. of Oxford. He gave up zoology when his love for music overcame that for science and studied organ under Edward G. Mead. Later he studied with Clarence Dickinson, T. Tertius Noble and G. Darlington Richards.

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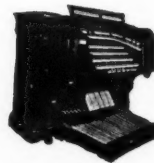
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By WILLIAM LESTER, D.F.A.

Suite for Organ, by Leo Sowerby; published by the Oxford Press, London, England.

When the history of creative native music comes to be set down with some finality the name and fame of this composer will rank high both as to intentions and accomplishments—he will stand in perpetuity as one of the strong elements of our own musical expression, a vital influence. In the estimation of this reviewer, the organ suite now to be considered must be looked upon as one of his best works. This is not to be taken as an assertion that it will be welcomed by all with equal favor or fervor. Not so. This is music for adults, literate adults with open minds and tolerant ears. This suite is not honeyed tunes set for smoothness and easy conventionality. The music is hard to play, requires more than one hearing to make it clear and makes little or no gesture toward that familiar vocabulary that induces sedentary listening. As is usual with this composer, the idiom is brusque, assertive and obtrusive—commanding, not coaxing. The contrapuntal structure (and it is genuinely such, not merely figured melody plus arpeggio background!) is often angular, complicated, productive of much passing dissonance, and the music as set down often departs widely from what is usually looked upon as "good" organ writing. Sometimes a secondary thought is spun out to greater length than a sense of formal balance seems to require. And we could point out spots that seem to be needlessly hard, or involved, and so on. We like this; we don't like that.

What remains after this sort of an appraisal of the suite? Simply a realization that all of these things may or may not be true—they may be simply reactions of personalities and preferences (not to say prejudices). The all-important fact still faces us. Even allowing that the aforementioned possible criticisms are all valid, we must still accept what is left as one of the few really great works for organ written of late years.

Mr. Sowerby need have no worry as to the future of the suite. Like other works of its class, it will have to make its own way, slowly perhaps, but steadily. In good time it will be universally recognized for what it now is—a cyclic composition of prime value.

To the musician capable of playing and understanding this music, any attempt at analysis or detailed description here will seem utterly unnecessary, perhaps impertinent. The tyro will be puzzled or bored by such vivisection. A progressive composer will find much therein to interest and profit himself. The forty-four pages of music are shared by four movements: (1) Chorale and Fugue, (2) Fantasy for Flute Stops, (3) Air with Variations and (4) March. Each number may be bought separately. Buy the entire work, and be set for a long but most profitable tussle!

Ten Organ Arrangements of Works by Handel, Book 2; published by Novello & Co.

The second volume of pieces by Handel is of equal value with the first

—and this is meant for high praise! The contents are about equally divided between works of instrumental origin and transcriptions of vocal numbers from the oratorios. A Musette in G, an Adagio from the Overture to the "Occasional Oratorio," Minuet from the Fourth Sonata for two violins and violoncello, the "Dead March" from "Saul," and a Bourrée in F from the "Water Music" are the instrumental pieces appearing in organ set-up. The transcribed vocal numbers are the Largo from "Xerxes," the Pastoral Symphony, Hallelujah Chorus and "He Was Despised" from "The Messiah," and a chorus from "Israel in Egypt."

Altogether this, with the companion volume, offers excellent means for a better acquaintance with the great Saxon. It is to be hoped that the success of this venture will encourage the publisher to issue extracts from the larger instrumental works. Each volume, incidentally, is priced at one dollar—a well-printed bargain!

Second Symphony, Fifth Symphony for Organ, by Charles Marie Widor; edited by Norman Dello Joie, published by A. Fasio; selling agents, E. B. Marks Corporation.

These two favorite works by the venerated French master are made available in an authentic American edition at a moderate price. The statement is made that this is the only authentic edition, as originally written by the composer, without any revision or changes. Certainly the make-up, the paper used, and the type of binding are all superior to the French editions—and the price is lower.

"Carillon de Chateau-Thierry," by Seth Bingham; "In dulci Jubilo," by Garth Edmundson; published in the St. Cecilia Series of compositions for the organ, by the H. W. Gray Company, New York.

The Bingham piece is a characteristic number from a set or suite, "Memories of France." If the rest of the individual numbers are as intriguing and worthwhile as this sample, the sooner they are issued and made available for general use the better. The Carillon is built over a suggestive bell theme; the music reaches a high stature of dramatic eloquence. Fine music, not difficult for player or listener!

The Christmas number, another treatment of the familiar old tune, will be welcome for use during the Yuletide season. The composer has seen fit to treat the lovely theme with the utmost simplicity and economy of means. The texture and harmonization are both kept within modest, even spare bounds. The vocabulary used is quite conventional—fitting to the diatonic qualities of the melody. Lovely music, ideal for service and seasonal use!

"Sundown at Bethany," by Roland Diggle; published by White-Smith Music Publishing Company.

The subtitle "An Easter Meditation" seems to limit this number to a seasonal use, at least by intention, but it deserves more frequent cultivation than that for its melodic charm and attractiveness. Its style and content make it available whenever a quiet, appealing number of devotional character is wanted.

Kenneth R. Osborne
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For RECITALS and LESSONS

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Programs of Organ Recitals of the Month

Francis W. Snow, Boston, Mass.—Dr. Snow appeared as recital organist in a concert of the St. James Musical Society in St. James' United Church, Montreal, Nov. 26, with Arthur Anderson, bass, of the Metropolitan Opera Company, and George Brewer as accompanist. Dr. Snow's offerings consisted of the following: Toccata on "O Filii," Farnam; "Sœur Monique," Couperin; "Marche du Veilleur de Nuit," Bach-Widor; Scherzo, Gigout; Toccata in D minor, Bach; "Stella Matutina" and "Electa ut Sol," Dallier; "Legend of the Mountain," Karg-Elert; Scherzo, Sixth Symphony, and "Carillon de Westminster," Vierne.

The ladies of St. James' choir sang Dr. Snow's setting of "As Pants the Hart." Dr. Snow, organist and choirmaster of Trinity Church, Boston, played the following program at St. John's Methodist Church, Watertown, Mass., Nov. 8: "Electa ut Sol" and "Stella Matutina," Dallier; "Sœur Monique," Couperin; Toccata in F, Bach; Scherzo in E, Gigout; "Legend of the Mountain," Karg-Elert; Andante Cantabile and Scherzo, Widor; "Carillon de Westminster," Vierne.

In a recital before the Buffalo Chapter, A.G.O., at the Central Park Methodist Church Nov. 23 Dr. Snow presented this program: Toccata on "O Filii," Farnam; "Stella Matutina," Dallier; Scherzo, Gigout; "Sœur Monique," Couperin; Drie Toccata, Bach; Prelude, Fugue and Variation, Franck; "Winter Sunset," Edmundson; "Legend of the Mountain," Karg-Elert; Scherzo from Fourth Symphony and Allegro from Sixth Symphony, Widor.

Charles Heinroth, Mus. D., New York City.—Dr. Heinroth's offerings in January at the College of the City of New York on Sundays at 4 o'clock and Thursdays at 1 include a Bach program Jan. 10 and 21 and the following program Jan. 17 and 14: Overture to "Sakuntala," Goldmark; Second Movement from "Grande Piece Symphonique," Franck; "Kleff Processional," Moussorgsky; Andante Sostenuto from Symphony No. 1, Brahms; Caprice from "Alecste," Gluck-Saint-Saens; "Marche Slave," Tchaikowsky.

A Wagner program is announced for Jan. 24 and 28 and will include these numbers: Prelude to "Parsifal"; Overture to "Rienzi"; "Waldweben" ("Forest Murmurs"), from "Siegfried"; Prelude to "Die Meistersinger"; "Dreams"; "March of Homage."

Alexander McCurdy, Mus. D., Philadelphia, Pa.—In his recent Sunday afternoon programs at Swarthmore College Dr. McCurdy has presented the following offerings:

Nov. 29—Toccata from Fifth Symphony, Widor; Allegro (First Trio-Sonata), Bach; Chorale Preludes, "Jesu, Priceless Treasure," and "Now Blessed Be Thou, Christ Jesus," Bach; Second Sonata, Mendelssohn; Chorale Prelude on "Dundee," Noble.

Nov. 22—Prelude and Fugue in E minor, Bach; "Legend of the Mountain," Karg-Elert; "Divertissement," Vierne; "Praeludium Circulaire" (Second Symphony), Widor; Chorale Preludes, "A Rose Breaks into Bloom" and "O World, I c'en Must Leave Thee," Brahms; Finale from "Grande Piece," Franck.

Dr. McCurdy played the following program in a recital at Williams College, Williamstown, Mass., Nov. 17: Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; Chorale Preludes, "Christ Lay in the Bonds of Death" and "In Thee Is Joy," Bach; Prelude and Fugue in A minor, Bach; Bourree in D (Old Style), Wallace A. Sabin; "The Tumult in the Praetorium," de Maleingreau; Chorale Preludes, "O World I c'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; Scherzo and Cantabile from Second Symphony, Vierne; "Caprice Viennois," Kreisler; Toccata from Fifth Symphony, Widor.

Gerald Foster Frazee, Boston, Mass.—In a "centennial program" on the four-manual Aeolian-Skinner organ in St. John's Methodist Church at Watertown, Mass., Nov. 15 Mr. Frazee presented this list of compositions: Allegro con Spirito (Third Sonata), Borowski; "The Walk to Jerusalem," Bach, arranged by Griswold; "Tidings of Joy," Bach, arranged by Clokey; "Piece Heroique," Franck; Roulade, Bingham; Fantasy on Familiar Hymn-

Tunes, G. F. Frazee; "Chimes o'er the Lake" (Barcarolle), Frazee; "The Thrush," Kinder; Finale (Second Symphony), Widor.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—At a musical service Sunday afternoon, Nov. 15, marking the 250th anniversary of King's Chapel, Mr. Robinson played the following organ numbers: Toccata in F, Bach; Concerto No. 2, in B flat, Handel; Fugue in G minor, Bach; Chorale Preludes, "There Is Joy beyond All Telling" and "In Thee Is Gladness," Bach.

Among the programs of the noon recitals at King's Chapel have been the following:

Nov. 9—Chorale in B minor, Franck; "Sœur Monique," Couperin; Pastoral, Bach; Little G minor Fugue, Bach; Scherzetto, Vierne; Canon in B major, Schumann; Toccata, Mulet.

Nov. 16—Triumphal March on "Nun danket Alle Gott," Karg-Elert; Adagio (Symphony in C minor), Saint-Saens; "Fete Dieu," Dubois; "Twilight in Fiesole," Bingham; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach.

George Faxon, Cambridge, Mass.—In a recital at the Memorial Church of Harvard University on the evening of Nov. 24 Mr. Faxon played the following program: Fugue in G minor, Bach; Adagio and Vivace, Sonata 4, Bach; Chorale, "Liebster Jesu, wir sind hier," Bach; Prelude in B minor, Bach; "Aria da Chiesa," Early Italian; Canon in B minor, Schumann; Chorale in A minor, Franck; Missette, Ibert; Scherzo, Durufle; Folk Tune and Scherzo, Whitlock; "Comes Autumn Time," Sowerby.

J. Herbert Springer, Hanover, Pa.—Mr. Springer, who presides over the large four-manual Austin organ in St. Matthew's Lutheran Church, gave recitals on Sunday afternoons, Dec. 6 and 20. He was assisted in the first by Mary Elizabeth Shirk, contralto, and in the second by Viola Brodbeck Fleagle, soprano. His programs consisted of the following compositions:

Dec. 6—"Grand Jeu," du Mage; Pavane, Byrd; "A Little Tune," Felton; Trumpet Tune and Air, Purcell; Prelude and Fugue in G minor, Bach; Sonata in F minor (No. 1), Mendelssohn; Capriccio in E minor, Landmann; "Carillon," DeLamarter; Sketch in F minor, Schumann.

Dec. 20—Two Chorale Preludes on "In dulci Jubilo," Bach; "Now All Good Christian Men Rejoice," Bach; Noel in G major, d'Aquin; "From Heaven Came the Angelic Host," Buttstedt; Pastoral, Franck; "A Carpenter Is Born," Edmundson; Improvisation on "In dulci Jubilo," Karg-Elert; Canon on "Silent Night," Goller; "Carillon," Vierne.

Marie Briel, Wilmette, Ill.—Miss Briel, organist and director at the Wilmette Parish Methodist Church, played the following selections in a recital Sunday afternoon, Nov. 29: Allegro vivace, Fifth Symphony, Widor; Pastoral, Corelli; "Jesu, Joy of Man's Desiring," Bach; "A Rose Is Blooming," Brahms; "Clair de Lune," Karg-Elert; "Romance," Bonnet; "Dance of the Reed Pipes" (Nutcracker Suite), Tchaikowsky; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Christmas Evening," Mauro-Cottone; "Christmas in Sicily," Yon; "Carillon-Sortie," Mulet.

Eunice Lea Kettering, M.S.M., F.A.G.O., Ashland, Ohio.—Miss Kettering, head of the music department at Ashland College, played the following numbers at the dedication of the Schantz organ in the First Presbyterian Church of Willard, Ohio, Nov. 22: "Priore a Notre Dame," from "Suite Gothique," Boellmann; Andante from "Grande Piece Symphonique," Franck; "Piece Heroique," Franck; Caprice, Guilmant; "Con Grazia," George W. Andrews; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "Christmas in Sicily," Yon; Londonderry Air, Traditional; Allegro Vivace from Second Symphony, Widor; "Nun danket Alle Gott," Karg-Elert.

Henry W. Sanderson, A.A.G.O., Little Rock, Ark.—Mr. Sanderson, organist and choirmaster of Trinity Cathedral, Little Rock, gave a recital on the four-manual Miller organ in the First Presbyterian Church of El Dorado, Ark., Sunday afternoon, Dec. 6, playing the following pro-

gram: Prelude, Corelli; "To Thee I Call, Lord Jesus Christ," Bach; "In Thee Is Joy," Bach; Chorale, Jongen; "Carillon," Sowerby; "The Squirrel," Weaver; "Memories," Dickinson.

Alan Irwin, Wichita, Kan.—Under the auspices of Friends University, Mr. Irwin gave a recital Nov. 23 in the First Presbyterian Church and was assisted by the Hansen String Quartet in the following program: Chorale, "Es ist das Heil uns kommen her," Bach; Adagio, Bach; Prelude and Fugue in F minor, Handel; Allegro Cantabile, Adagio and Toccata, from Fifth Symphony, Widor; Quartet in F major (Lento and Finale), Dvorak; "Twilight at Fiesole," Bingham; Even-song, Candlyn; "The Bells of St. Anne," Russell; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner, organist of the University of California at Los Angeles, played this program in his noon recital Dec. 1: Cantabile in B major, Franck; Elegy, Glazunoff; "Will-o'-the-Wisp," Jensen; "Carillon de Westminster," Vierne; "Peer Gynt" Suite, Grieg.

Dec. 6 he played this Bach program: Third Trio-Sonata in D minor; Chorale Preludes, "Hark, a Voice Saith, All Are Mortal" and "O Man, Bemoan Thy Fearful Sins"; Toccata and Fugue in D minor; Passacaglia and Fugue in C minor.

Mr. Schreiner's program Dec. 13 was as follows: Overture to Occasional Oratorio, Handel; Toccata, Adagio and Fugue in C major, Bach; Larghetto from Second Symphony, Beethoven; Fugue a la Gigue in G major, Bach; "The Nightingale," Nevin-Schreiner; Finale in B flat, Franck.

Dorothea Walbank, New Orleans, La.—Miss Walbank played the following compositions at the centennial celebration of St. Paul's Episcopal Church Dec. 6: Prelude in D major, Wachs; Andante Pastorale, W. G. Wood; Fantasia in F, Poleri; "Suite Gothique," Boellmann; Offertoire in F major, Faulkes; Toccata (Fifth Symphony), Widor; Toccata and Fugue in D minor, Bach; "The Squirrel," Weaver; Serenade, Rachmaninoff; Caprice in E flat, Faulkes; "Finlandia," Sibelius.

Miss Mabel Zehner, Ashland, Ohio.—In a recital at Trinity Lutheran Church Nov. 24 Miss Zehner presented a program made up as follows: Prelude, Sarabande and Fugue, Arthur B. Jennings; Chorale Preludes, "O Man, Bemoan Thy Fearful Sin," and "In Thee Is Gladness," Bach; Finale from First Symphony, Vierne; "Epithalamie," Intermezzo and "Rhapsodie Catalane," Bonnet; "Dreams," McAnis; "The Primitive Organ," Yon; "Imagery in Tableaux," Edmundson.

Miss Zehner played organ selections at a Christmas vespers concert of the Ashland Musical Club in Trinity Church Dec. 13. Her numbers were: "Electa ut Sol," Dallier; "Christmas in Sicily," Yon; Pastoral, Traditional, arranged by Clokey; "Rhapsodie Catalane," Bonnet; "A Carpenter Is Born," Edmundson; "In dulci Jubilo," Bach; Variations on a Noel, Dupre.

Charles J. Chappelle, Baltimore, Md.—The Chesapeake Chapter, American Guild of Organists, presented Mr. Chappelle, organist of St. Peter's Evangelical Lutheran Church, in the third of its first series of recitals at the Seventh Baptist Church, Sunday, Dec. 13, at 4 p. m. The program was as follows: Prelude and Fugue in D minor, Bach; Chorale Preludes, "In dulci Jubilo," "Es ist das Heil uns kommen her," "Herzlich thut mich verlangen," and "In Dir ist Freude," Bach; "Troisième Rhapsodie sur des Cantiques Bretons," Saint-Saens; "Berceuse a la Creche," Kunc; "Noel," Mulet; Allegro from Fourth Symphony, Vierne.

Ralph Douglass, New York City.—In a Christmas recital at the Madison Avenue Baptist Church on the evening of Dec. 18 Mr. Douglass played this program: Prelude in E, Dethier; "Christmas in Sicily," Yon; Scherzo-Caprice, Emile Bernard; Fantasia on Old Christmas Carols, Faulkes; "Reve Angelique," Rubinstein; Finale (First Symphony), Vierne.

Dubert Dennis, Oklahoma City, Okla.—In a recital on a Hammond at the First Christian Church Nov. 10 Mr. Dennis played: Prelude and Fugue in A minor, Bach; Sonata in F minor, Mendelssohn; Gavotta, Martini; Intermezzo, Wolf-Ferrari; "Vermeland," Hanson; "The Foun-

tain Sparkling in the Sunlight," Goodwin; "Memories," Berceuse and Toccata in F major, Dennis; "Egyptian Lament," Conte; Irish Air, Lemare; "The Squirrel," Weaver; Concert Study, Yon.

Kenneth Cutler, Chicago.—At the First Congregational Church of Glen Ellyn Mr. Cutler presented a Thanksgiving musical service on the afternoon of Sunday, Nov. 29. The organ selections included: Fantasia and Fugue in G minor, Bach; "Carillon," Sowerby; Toccata, Mulet. The quartet and chorus sang the Te Deum in G by Vaughan Williams; "Burst Forth, My Soul," Zeckwer; "In Heavenly Love Abiding," Parker, and the Hallelujah Chorus from Beethoven's "Mount of Olives."

H. Velma Turner, St. Davids, Pa.—In a vespers program at her studio Dec. 5 Miss Turner was assisted by Nancy B. Fishburn, contralto. The organ solos included: Andante Cantabile from Sonata-Rhapsody, Candlyn; Sonata in C minor, Guilmant; "Evensong," Martin; "Will-o'-the-Wisp," Nevin; "Clair de Lune," Karg-Elert; Chorale Preludes, "In dulci Jubilo" and "Ich ruf zu Dir, Herr Jesu Christ," Bach; "Piece Heroique," Franck.

Kenneth Osborne, Holland, Mich.—In his vespers recital at Hope College Dec. 6 Mr. Osborne presented the following list of compositions: Concerto in D, Vivaldi-Bach; Fugue in E flat, Bach; "Pastel" in F sharp, Karg-Elert; "Vorspiel" and "Liebestod" ("Tristan and Isolde"), Wagner.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree played the following Christmas program at the University of Florida on the afternoon of Dec. 13: Overture to "The Messiah," Handel; "Christmas in Sicily," Yon; Fantasy on old English Carols, Best; "Where Wild Judea Stretches Far," Stoughton; "Walloon Christmas Rhapsody," Ferrari; "Christmas Evening," Mauro-Cottone; "A Christmas Carologue," Diggle; "Tule-tide Reverie," Seely; "In dulci Jubilo," Edmundson.

The program for Dec. 6 at the university was as follows: Concert Variations, Edmundson; "Meditation a Ste. Clotilde," James; Allegro, Sixth Symphony, Widor; Aria, Sixth Symphony, Vierne; "Fountain Sparkling," and "Carnival Passes By," Goodwin; "Mr. Ben Jonson's Pleasure," Milford; Variations on an Old Hymn, Murphree; "Chanson de Joie," Diggle; Andante, String Quartet, Debussy; Festive Toccata, Fletcher.

Charles H. Finney, A.A.G.O., Erie, Pa.—Mr. Finney's Christmas recital at the Church of the Covenant, played on the afternoon of Dec. 6 on the four-manual Aeolian-Skinner organ, was marked by the following program: "Nun komm, der Heiden Heiland," and "Nun freut Euch, lieben Christen g'mein," Bach; "Une Vierge Pucelle," LeBegue; Pastoral from "Le Prologue de Jesus," Traditional, arranged by Clokey; Rhapsody on Old Carol Melodies, William Lester; "March of the Magi Kings," Dubois; Rhapsodie on Christmas Themes, Gigout.

Charles E. Vogan, Grand Rapids, Mich.—Mr. Vogan played the following French organ music in a recital Sunday evening, Nov. 8, at the Central Reformed Church: Prelude in D minor, Clerambault; "Air Tendre," Lully; "The Fifers," d'Andrieu; Pastoral (First Symphony), Guilmant; "Deuxieme Piece Breve," Lenormand; Toccata (Gothic Suite), Boellmann; "Sleeping Beauty" ("Mother Goose" Suite), Ravel; "Little Shepherd," Debussy; "Romance" (Fourth Symphony), Vierne; Finale (Sixth Symphony), Widor.

Russell Broughton, F.A.G.O., Spartanburg, S. C.—In a "vesper organ hour" at Converse College Nov. 22 Mr. Broughton played: Suite, arranged by H. A. Fricker, Purcell; Andante (Sonata in E flat), and "Noctette," Horatio Parker; Concert Piece in B major, Parker; "Chant de May" and Chorale, Jongen; Andantino ("Deuxieme Suite"), Boellmann; "Electa ut Sol," Dallier.

Gene Stanton, Norwalk, Ohio.—In his recital at St. Paul's Episcopal Church Sunday afternoon, Dec. 13, Mr. Stanton played: "Meditation a Ste. Clotilde," James; "The Infant Jesus," Yon; Minuet, Wolstenholme; "In Paradisum," Dubois; "La Fille aux Cheveux de Lin," Debussy; Finale, Symphony 1, Vierne.

Programs of Organ Recitals of the Month

Dr. Sidney C. Durst, F.A.G.O., Cincinnati, Ohio.—In a recital at the University of Kentucky, Lexington, Nov. 29, Dr. Durst played: Fantasia and Pastorale from Sonata in D flat, Rheinberger; "Liebestraum," Lemare; Prelude and Fugue in C, Bach; Adagio in E minor, Durst; Festival Prelude, Durst; "Chant Nege," Humiston-Kramer; "Soeur Monique," Couperin-Farnam; "Meditation," Valdes; "Adoration," de Arabaolaza; Concert Overture in A, Maltland.

G. Huntington Byles, New Haven, Conn.—Mr. Byles presented three programs of organ music at Trinity Church on three recent Sunday afternoons. Nov. 29 his offerings were: "Benedictus," Reger; Toccata, Adagio and Fugue in C, Bach; "Noel," Mulet; "Cortège et Litanie," Dupré; Prelude in B, Saint-Saens; Pastorale, Guilman; Allegro from Symphony I, Maquaire.

On Dec. 12 Mr. Byles played these works: Chorale Prelude, "Sleepers Awake," Bach; Variations from Symphony 5, Widor; Pastorale, de Maleingreau; Spinning Song from "Suite Bretonne," Dupré; Offertoire on Two Christmas Hymns, Guilman; "Noel," d'Aquin.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—For his Grace Church memorial recital at 5:30 on the afternoon of Dec. 17 Dr. Boothroyd selected these offerings: Chorale Prelude, "Good News from Heaven," Fachelbel; "Noel sur les Flutes," d'Aquin; "Christmas in Settimo Vittone," Yon; "Vers la Crèche," de Maleingreau; Variations on a French Carol, Leslie Woodgate.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—Recent programs at the University of Minnesota Friday afternoon recitals in Northrop Memorial Auditorium by Mr. Fairclough have included the following:

Dec. 4—Sonata No. 12, First Movement, Rheinberger; "Vision," Rheinberger; Suite, "Sketches of the City," G. B. Nevin; Fugue in E minor ("The Wedge"), Bach; "Soeur Monique," Couperin-Farnam; "The Last Chord," Sullivan; "Song of the Basket Weaver," Russell; "Rhapsodie Catalane," Bonnet.

Dec. 18—Chorale, "Good News from Heaven," Fachelbel; Two Chorale Preludes on "In dulci Jubilo," Bach; Air, "Slumber, Beloved" (Christmas Oratorio), Bach-Grace; Rhapsodie on an Ancient Christmas Carol, Faulkes; A Christmas Reverie, Seely; Rhapsodie on Old Carol Melodies, Lester; "Christmas in Sicily," Yon; "A Christmas Carologue," Diggle.

Russell H. Miles, Urbana, Ill.—Mr. Miles, assisted by the choir of the First Congregational Church of Champaign, gave the University of Illinois recital Dec. 20. His organ selections included: Festival March, Calkin; A Carol Rhapsody, Saxton; A Christmas Carologue, Diggle; "A Rose Breaks into Bloom," Brahms; "March of the Magi Kings," Dubois; "Jesu, Joy of Man's Desiring," Bach.

Elmer Tidmarsh, Schenectady, N. Y.—The following programs have been played by Dr. Tidmarsh at the Union College Chapel:

Dec. 6—"Anna Magdalena's March," Bach; Toccata and Fugue in D minor, Bach; Concerto in D minor for Two Violins, Bach; Prelude and "Liebestod," "Tristan and Isolde," Wagner; "Ride of the Valkyries," "Die Walküre," Wagner.

Dec. 13—Variations on an Ancient Carol, Dethier; "Noel Ecossais," Guilman; "Christmas Evening," Mauro-Cottone; "Veni Emanuel," Egerton; Noel on an old French Carol, Harker; "Journey of the Wise Men," Bird; "Nativity," Dupré; "March of the Magi Kings," Dubois; Hallelujah Chorus, "The Messiah," Handel.

Robert Leech Bedell, New York City.—For his Sunday afternoon recitals at the Brooklyn Museum in January Mr. Bedell has prepared the following programs:

Jan. 3—Sonata in G major (First movement), Rheinberger; "Priere de Berceuse," Guilman; Fugue in G major, Bach; Mazurka in E flat, Chopin; "Madame Butterfly" (Reminiscences), Puccini; Harpsichord Suite (Minuet), Purcell; "Album Leaf," Wagner; Minuet in D, Beethoven; "Iphigenie in Aulis" Overture, Gluck.

Jan. 10—Prelude and Fugue in C minor, Bach; "Meditation Religieuse," Mulet; "Water Music" (Finale), Handel; Mazurka in F sharp minor, Chopin; March in E flat, Rogers; Symphony 5 (Andante),

Tschaikowsky; "Sylvia" (Pizzicati), Delibes; "Solvejg's Song," Grieg; "Zampa" Overture, Herold.

Jan. 17—Sonata in F minor (First movement), Mendelssohn; Pastorale in F and Badinerie, Bach; "Chant Pastoral," Dubois; "Marche Nuptiale," Ganne; Prelude in D flat, Chopin; Minuet, Haydn; "Danse Arabe," Tschaikowsky; Canonetta, d'Ambrosio; Festival March, Gounod.

Jan. 24—Fantasia in C minor, Hesse; Intermezzo in D flat, Hollins; Fugue in E minor ("The Wedge"), Bach; "Romance" in F minor, Tschaikowsky; "Marche Champetre," Boex; Cavatina, Bohn; Canonetta (Spring Song), Bedell; Serenade, Schubert; "Finlandia," Sibelius.

Jan. 31—Prelude and Fugue in E minor (Cathedral), Bach; Communion ("Messe Basse"), Vierne; "Menuet Gothique," Boellmann; "Dedicace," Bonnet; "Aida" (Reminiscences), Verdi; Meditation ("Thais"), Massenet; Russian Dance, MacLachlan; "Still as the Night," Bohn; "Barber of Seville" Overture, Rossini.

Archer Lambuth, Chicago.—Mr. Lambuth, organist of Central Church, was heard in a recital before the Musicians' Club of Evansville, Ind., Nov. 22, at the First Christian Church. His program consisted of the following works: Allegro Vivace, Sammartini; Air, Tartini; Passacaglia, Bach; "Ronde Française," Boellmann; Chorale in E major, Franck; "Magnificat en Forme de Variations," Bonnet; "Ariel," Bonnet; Three Chorale Preludes, Gardner Read; "Carillon," DeLamarter; "Paeon" (from "Sonata Drammatica"), Candlyn.

Joseph H. Greener, M. Mus., A.A.G.O., Seattle, Wash.—The following compositions were played in recital at Trinity Parish Episcopal Church in November by Mr. Greener, organist and choirmaster: Prelude and Fugue in G, Bach; Andante Cantabile (Fourth Symphony), Widor; Allegro Moderato (Fourth Concerto), Handel; "Summer Fancies," Cole; Allegro con Spirito, Abernathy; "Grand Choeur" in D, Guilman; Sketch in F minor, Schumann; "In Summer," Stebbins; Allegro Maestoso, Nichol; Third Concerto, Handel; Fugue in G minor, Greener; Pastorale, Franck; Allegro Pomposo in D, Vincent.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch played a series of noon recitals on the new Miller organ in the First Presbyterian Church Nov. 5, 12, 19 and 25 and among his programs were included the following:

Nov. 5—March in E flat, Faulkes; Canonetta, McCollin; Minuet in A, Boccherini; "St. Ann" Fugue, Bach; "Carillon," DeLamarter; Offertoire in D minor, Batiste.

Nov. 12—Festival Fantasia, Tschirch; Londonderry Air, arranged by Coleman; Canonetta, Banks; Theme, Varied, in E, Faulkes; "Jagged Peaks in the Starlight," Clokey; Concert Toccata in D, d'Evry.

Nov. 19—"Exultemus," Kinder; "The Bells of St. Anne de Beaupre," Russell; Scherzo, Gligout; "Piece Heroique," Franck; Fantasia for a Flute Stop, Rineck; Grand March in E flat, Salome.

Nov. 25—Toccata in the Dorian Mode, Bach; Cantilena, Golttermann; Sonatina in D, Rogers; Humoresque, Dvorak; "Angelus du Soir," Bonnet; Fantasia in E flat, Saint-Saens.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming, assisted by the Sigma Alpha Iota instrumental trio, gave the University of Illinois recital Nov. 22 and his offerings were: Toccata and Fugue in D minor (request), Bach; Pastorale, from Eighth "Concerto Grosso," Corelli; Fifth Sonata, Guilman; "Russian Romance," Rubinstein; Reverie, MacDowell; "Wienlied" (violin, cello and organ), Lange-Müller.

Herbert Ralph Ward, New York City.—Among Mr. Ward's December programs at the Tuesday 1 o'clock recitals in St. Paul's Chapel have been the following: Dec. 15—Chorale Prelude, "Saviour of My Heart," Brahms; "Bird Scene" ("Hawthorn"), Coleridge-Taylor; "Fuga alla Hande," Guilman; "Clair de Lune," MacDowell; Largo, Op. 10, No. 5, Beethoven-Weddenhagen.

Dec. 22—Cantabile, Franck; "Fuga Paethetica," J. Arko Mendelssohn; Communion for the Midnight Mass, Jean Hure; "Prelude Gothique," H. R. Ward; Chorale

Prelude, "Sleepers, Wake, a Voice Is Calling," Bach.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

Dec. 6—Five Little Organ Pieces, Margery Moore.

Dec. 13—"Les Noces Corinthiennes," Henri Busser; Allegretto Tranquillo, Edward d'Evry; "A Study on an English Tune," Robin Milford.

Dec. 20—Christmas Pastorale, Merkel; "Il est né le Devin Enfant," Busser; Fantasia on "Antioch," Lemare.

Dec. 27—"Kleine Suite," Op. 21, Paul Krause.

John Reymes-King, Mus. B., F.R.C.O., A.R.C.M., Montreal, Que.—In a recital under the auspices of the Canadian College of Organists Nov. 3 at the Dominion-Douglas United Church Mr. Reymes-King played: Andante Maestoso and Allegro (Concerto No. 2), Handel; Larghetto with Variations in F sharp minor, Wesley; Prelude and Fugue in F minor, Bach; Two Chorale Improvisations, Karg-Elert; Pastorale, Zipoli; Folk-Tune, Whitlock; "Provencalisch" on a Troubadour Melody, Rheinberger; Postlude and Trio in G minor, Stanford.

In a recital at Trinity Memorial Church, Nov. 26, Mr. Reymes-King played: "The Earl of Salisbury's Pavane and Galliard," William Byrd; Gavotte from Twelfth Sonata for two violins and cello, Boyce; Toccata and Fugue in D minor and "Anna Magdalena" March, Bach; Two Sketches, Schumann; "Skandinavisches," Rheinberger; "Minuet Gothique," Boellmann; "La Fille aux Cheveux de Lin," Debussy; Chorale No. 3, in A minor, Franck.

Ernest A. Andrews, Chicago.—Under the auspices of the Starratt School Conservatory of Music, Mr. Andrews, a pupil of Dr. Franklin L. Stead, played the following program Nov. 23 in the chapel of St. James' Methodist Church: Prelude and Fugue in B flat, Bach; Chorale, "O Haupt voll Blut und Wunden," Bach;

Third Sonata in C minor (first movement), Guilman; Pastorale for organ and piano, Guilman (Dr. Stead at the piano); Berceuse in A, Delbruck; Irish Air from County Derry, Anonymous; "Hymn of Glory," Yon.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings' most recent programs at the Temple Baptist Church, Philharmonic Auditorium, on the four-manual Austin organ, have included these compositions: Prelude to "The Deluge," Saint-Saens; Boat Song, Mendelssohn; "Ave Maria," Schubert; Selection from "Orpheus," Gluck; "Consolation," Numbers 1 and 4, Liszt; "Romance," Rubinstein; Consecration Scene from "Aida," Verdi.

Frederic B. Stiven, A.A.G.O., Urbana, Ill.—Director Stiven of the music school played the following numbers at the Sunday afternoon recital of the University of Illinois Nov. 15: Agitato, from Sonata No. 11, Rheinberger; Rondo from Concerto for Flute Stops, Rineck; Largo, from "New World" Symphony, Dvorak; Scherzando, Stebbins; Concert Overture in C minor, Hollins.

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann played his fall series of recitals at the Texas State College for Women, Denton, Tex., Sunday afternoons, Oct. 4 and 11, Nov. 1 and 15. His program Nov. 1 consisted of: Festival Prelude, "A Mighty Fortress Is Our God," Faulkes; Andante, Stamitz; Nocturne, Ferrata; Spring Song, Macfarlane; Fantasia in F minor, Mozart; Lento, Gluck; "Souvenir," Kinder; Caprice, Macfarlane; "Marche Pittoresque," Kroeger.

Thane McDonald, Davidson, N. C.—In a series of semi-monthly Sunday afternoon recitals at Davidson College James C. Pfohl and Mr. McDonald alternate as recitalists, and at the first of the series, Nov. 15, Mr. McDonald played: Largo, Handel; Prelude, Clerambault; "Pleyel's Hymn," Burnap; "O God, Thou Faithful God," Karg-Elert; Voluntary on 100th Psalm-Tune, Purcell.

[Continued on next page.]

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Recital Programs

(Continued from page 29.)

Thornton L. Wilcox, Bellevue, Pa.—Mr. Wilcox, organist and choir-master of the Bellevue Presbyterian Church, played the following numbers in a short program preceding a community Thanksgiving service, Nov. 26: "Thanksgiving at Harvest Time," from "Ruth," Cowen; "A Song of Thanksgiving," on the Hymn-tune "St. George," Bailey; "Come, Ye Thankful People, Come," Variations on "St. George," Elvey; Harvest Thanksgiving March, Calkin.

In a recital opening a Hammond electronic in Calvary Evangelical Church at Greenville, Pa., Nov. 29 Mr. Wilcox played: Overture to "Martha," Plotow; Evening Song, Baird; Fountain Reverie, Fletcher; Passion Chorale, Bach-Reger; Sonata from "God's Time Is Best," Bach; "Ave Maria," Schubert; "Silver Clouds," Nevin; "Canzone Amoreosa," Nevin; "Narcissus," Nevin; Largo, Handel; "The Old Refrain," arranged by James; Minuet in G, Beethoven; "The Evening Star" and "Pilgrims' Chorus" from "Tannhäuser," Wagner.

Joseph C. Beebe, New Britain, Conn.—Among the most recent recitals played by Mr. Beebe at the South Church and broadcast by stations WNBC and WELF are the following:

Dec. 1—Concert Overture in E flat, Faulkes; Chorale, "My Heart Is Filled with Longing," Bach; Chorale, "Farewell I Say," Bach; Prelude to "Tristan and Isolde," Wagner.

Dec. 8—Finale, First Sonata, Peace; Chorale, "Now I Know," Bach; "Fanfare d'Orgue," Shelley; Aria, Stanley; Andantino, Fourth Symphony, Tschakowsky.

Dec. 15—Two Chorale Preludes on "Now Come, Redeemer," Bach; Siciliano (L'Allegro), Handel; Christmas Offertory, Lemmens; "Christmas Bells," Lemare.

James C. Pfohl, Davidson, N. C.—In his recital Nov. 29 at Davidson College Mr. Pfohl, director of music, played the following selections: Chorale, Kimberger; Prelude and Fugue in C major, Bach; Andante Cantabile from Fourth Symphony, Widor; "Noel," from "Byzantine Sketches," Mulet; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert.

William H. Oetting, Pittsburgh, Pa.—In a recital at the Pittsburgh Musical Institute Nov. 15 Mr. Oetting offered these works: Prelude and Fugue in D major, Bach; "Praedidium," Jannefelt-Nevin; "Carillon," DeLamarter; Scherzo from Fifth Symphony, Vienn; Chorale in A minor, Franck; "Sketches from Nature," Clokey.

Kathryn Hill Rawls, A.A.G.O., Atlanta, Ga.—Mrs. Rawls presided at the organ in a Christmas program at the post chapel of Fort McPherson, Ga., Dec. 9, with Lucy MacMorland, soprano, and Flora Finley Noble, violinist, as the other artists on the program. The trio played Gounod's "Ave Maria" and Yon's "Gesu Bambino." The organ numbers were: Christmas Pastoral, "From High Heaven," Bach-Haenlein; "Jesu, Joy of Man's Desiring," Bach-Grace; "The Shepherds in the Field," Malling; "Now Thank We All Our God," Karg-Elert; Chorale in A minor, Franck.

John G. Metcalf, Urbana, Ill.—Mr. Metcalf, assisted at the chimes by George M. Turnall, gave the University of Illinois recital Dec. 13 and the program included: Prelude and Fugue in E minor, Bach;

Adagio from Trio-Sonata, No. 3, Bach; Christmas Pastoral on the Chorale "Vom Himmel hoch," Bach; "Une Vierge Pu-celle," Le Begue; "Benedictus," Reger; "Christmas in Sicily," Yon; Fantasia on "Antioch," Lemare; "Carillon," De Lamarter; Chorale, Herts; "Deuxieme Symphonie," Widor.

Irving D. Bartley, F.A.G.O., Baldwin, Kan.—Baker University presented Mr. Bartley in a recital at the Methodist Church Sunday afternoon, Dec. 13, and he played these works: Excerpt from Second Sonata, Mendelssohn; "Night" and "Dawn," Cyril Jenkins; Allegro from Fifth Symphony, Widor; Christmas Pastoral, Merkel; Canon in A major, Bartley; Toccata, Dubois; "Ave Maria," Schubert; "The Primitive Organ," Yon; "Christmas," Dethier.

Paul G. Hanft, Monrovia, Cal.—Mr. Hanft and his choir from St. Luke's Church gave a vesper recital at the La Roca School, Azusa, Cal., Nov. 8 and the organ numbers were: Toccata and Fugue in D minor, Bach; Aria (transcribed by Whitney), Bach; Serenade, Op. 52, Lemare; Finale from First Symphony, Vienn.

D. Robert Smith, A.A.G.O., Tacoma, Wash.—In a recital Nov. 22 at the College of Puget Sound Mr. Smith played: Fantasia in G minor, Bach; "Grande Piece Symphonique," Franck; Scherzo, Sonata in E minor, Rogers; "Bells through the Trees," Ednaundson; "Rural Merrymaking," d'Antalfy.

George Dok, Rockford, Mich.—In an hour of music, in which he was assisted by Frances Hunter Carlson, soprano, on Sunday evening, Nov. 8, at the Congregational Church, Mr. Dok played these selections: Chorale and "Minuet Gothic," Boellmann; "Pilgrims' Chorus," Wagner; Prelude and Fugue in G major, Bach; Meditation, Bond; Missionary Hymn (varied), J. A. West; Gavotte, Handel; Intermezzo, Macbeth; "Idylle," Faulkes; "The Hand Organ Man," Tschakowsky; Melody in G, Guilmant; Allegro Maestoso, Guilmant.

Charles Allen Rebstock, Cleveland, Ohio—In an evensong recital at the Church of the Covenant at 4 o'clock Sunday, Dec. 20, Mr. Rebstock, organist and choir-master of the church, presented the following program: "Noel Languedocien," Guilmant; "Noel Souvenir," Wolstenholme; "Christmas Chimes," d'Antalfy; "Gesu Bambino," Yon; "Noel Ecossais," Guilmant; "The Virgin's Slumber Song," Edmundson; "Christmas Evening in Sicily," Mauro-Cottone.

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Who's Who Among Organists of America

EDWIN E. WILDE, F.A.G.O.



EDWIN E. WILDE, F.A.G.O.

Church music and business go hand in hand to make the life of Edwin F. Wilde, F.A.G.O., active and contented. While on the Sabbath Mr. Wilde presides at the organ in Grace Church, White Plains, N. Y., on the six work days of the week he serves Mammon as a dealer in investment securities. In his church he has an adult choir of twenty voices and a boy choir of eighteen, with the men of the adult choir singing at the afternoon services. The quality of the music he prepares for this church has won for him widespread recognition. He is also organist and director of the Westchester division of the New York Hospital (Bloomington), conducting a service every Sunday, with a quartet of soloists. Mr. Wilde was reared at New Bedford, Mass., and studied in Boston and New York. He attended both Brown University and Harvard. In 1914 he was a student in London when the world war broke out and he returned to America.

For eight years Mr. Wilde was organist and choirmaster of St. Stephen's Church, Providence, R. I. He was for seven years lecturer in music at Brown University and at the Woman's College. For five years he taught harmony at Columbia University during the summer sessions. Then he went to Florida, where for three years he was organist and choirmaster of Trinity Church at St. Augustine. Returning to New York, he was appointed organist and director of music at the Beck Memorial Church and held this

post for five years. In the summer of 1935 he went to the White Plains church as organist and choirmaster. In 1920 he won his fellowship certificate in the American Guild of Organists.

Mr. Wilde married Miss Edith M. Knowlton, a graduate of Mount Holyoke College, who, though not herself a musician, is an able and sympathetic aid of her husband in his work, while her hobby is books and libraries. Mr. and Mrs. Wilde make their home in White Plains, a fine suburban community, where Mr. Wilde centers all of his activities.

EDGAR BOWMAN.

A solemn-eyed boy of 4 stood marshaling the neighborhood pets into long files which wound their way in and out of his playhouse. Some years later that same person sat on the organ bench at Sacred Heart Church, Pittsburgh, playing an imposing prelude to solemn vespers; a long procession of choir boys entered the choir. He was happy. The ceremonies were being carried out flawlessly. The boy was Edgar Bowman, whose life from the time of his earliest recollections has been centered about the liturgy.

Mr. Bowman began the study of music when he was 6. He was left to shape his own career. The first indication he had of a superior talent in his art was when, as a child, he stepped from the balcony of the Public Auditorium in Canton, Ohio, to win first prize in open competition with fifty other young artists. After a recommendation by Nikolai Sokoloff and the late Ossip Gabrilowitsch, he was accepted as a protegee by the late Theodore N. Vail, who supported his studies with Rudolph Ganz.

Circumstances contrived, however, to force Mr. Bowman back to his first love—the organ in the service of the church. He had had a charge from the time he was 13, but now he resolved to devote his life to church music. Intensive study with Pietro Yon soon developed a high degree of artistry on the organ. In fact, so close was his association with Mr. Yon that on one occasion he spent four months with him at Villa Yon in the Alps, and at his baptism as a Catholic Mr. Yon became his godfather.

To name all of his teachers would

EDGAR BOWMAN



be out of the question. The list includes such artists as Nicola Montani, Catherine Sherwood Montani, Frances Bolton Kortheur, Conrad Bernier, and others. He has been organist of the Church of the Holy Faith in the Bronx, the Dutch Reformed Church on the Heights, the Progressive Synagogue and St. Paul's Anglican Church in Brooklyn.

There he became interested in Gregorian chant. Though he was not a Catholic, he attended the lectures and courses at the Pius X. School of Liturgical Music, and under the direction of Mother G. Stevens, R.S.C.J., he probed farther and farther into the aesthetic and inner beauty of the chant. In 1923 he assumed charge at St. Ann's in Cleveland, where he developed the superb Liturgical Choir, with its two annual programs at the Cleveland Museum of Art. He was the founder and director of the Cleveland Heights School of Music and director of the Western Reserve Academy glee club.

In 1929 Mr. Bowman was engaged as choirmaster at Sacred Heart Church, Pittsburgh, and those who heard solemn vespers at the Guild convention one night last June will be surprised to learn that he has no choir appropriation and no long choir tradition back of his efforts.

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HYMN SOCIETY NEAR FIFTEENTH BIRTHDAY WILL CELEBRATE ON JAN. 11

President Philip S. Watters Reviews
History of Organization Which
Came Into Being in 1922—
Enlarged Program Outlined.

THE HYMN SOCIETY OF AMERICA
President—Philip S. Watters, D. D., White
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Vice-Presidents—William C. Covert, D. D.,
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Recording Secretary—Marguerite Hazzard,
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fourth street, New York.

At the meeting to be held in New York Jan. 11, the Hymn Society of America, formerly the Hymn Society, will celebrate its fifteenth birthday. Speaking recently in Boston on the occasion of the organization of the Boston chapter, the president of the society, the Rev. Philip S. Watters, gave in brief review the history of the fifteen years. The following statement is taken from Mr. Watters' address:

The Hymn Society came into being in January, 1922, when Miss Emily S. Perkins of New York brought together a group interested in the creation of hymns and hymn-tunes, to form a fellowship of hymn-lovers and help to raise the standard of hymn singing. The first president was Carl F. Price, musician, author and lecturer, who, with Miss Perkins, is still a very active officer of the society. Among its active members who have passed away were distinguished organists, including Dr. Walter Henry Hall and Dr. William C. Carl; distinguished hymnologists, including Dr. Louis F. Benson and Dr. Edward S. Ninde, and outstanding ministers, including Dr. Milton S. Littlefield, Dr. Frank Mason North and Bishop Wilbur P. Thirkield. Many of the most able persons now at work in these fields are members of the society today.

In the early days of the society recitals were given and more intimate meetings were held. Pamphlets on hymns were prepared, new hymns were surveyed, new hymnals were reviewed, successful choirs were studied and standards of hymns and tunes were set up. One of the great events was the coming to the society of the Newman hymnological library of some 2,000 volumes.

The early period, which lasted six years, came to a close when for the first time membership in the society was opened to others than the limited group of poets, composers of hymn-tunes and editors of hymnals. Since November, 1928, other hymn-lovers have been admitted to sustaining but non-voting membership. This "associate membership" has made a larger program possible and has broadened and enriched the happy fellowship within the society. This second period saw the Newman collection housed in the library of Union Theological Seminary, where it has been joined by numerous other volumes in this field. The seminary has assigned a special room to the Hymn Society, where there is also a piano for the use of students of hymnology. Here, too, are kept the archives of the society, assembled and cared for by Dr. Ruth Messenger. This period saw also a series of annual hymn festival services held under the im-

mediate direction of the society, with the cordial cooperation of important churches in New York. Fruitful prize contests were held, made possible by the generous gift of an anonymous donor, as a result of which some excellent hymns and tunes were created, which have found their way into the new hymnals of the Christian Church. The society also continued its publication of papers which had wide and permanent value and it extended its membership to include hymn-lovers in distant cities.

In 1932 a very notable program marked the celebration of the tenth birthday of the society and the 400th anniversary of the old French Psalter.

This second period also lasted six years. Then came the present period, commencing about 1934 with another very definite enlargement of the program of the society. For it now began consciously to encourage and direct activities far beyond its original scope, and sought to influence the hymnological education of a wider public. Miss Perkins, the corresponding secretary, has been especially active in this new development, as have Dr. William C. Covert, vice-president, and Reginald L. McAll, chairman of the executive committee. Three activities have marked this new and enlarged program:

First, the extension of the hymn festival movement far and wide. Through the active co-operation of the American Guild of Organists and the Federal Council of Churches, the programs and other literature prepared by the Hymn Society have been used in many churches and communities with very gratifying results. We feel that here a movement with far-reaching possibilities has only begun.

Second, the organization of chapters has been undertaken. Through these chapters the work of the society is being extended to other centers in which hymn-lovers will assume leadership. Chapters are given full freedom as to their local organization and programs, and a common standard of "active membership" will be maintained and a national program will be unitedly carried forward.

Third, THE DIAPASON has been chosen as the official organ of the society, and through its columns the great membership of the American Guild of Organists and the other readers of this magazine are regularly informed as to the ideals and activities of the society.

In addition, the society is undertaking to collect from living authors and composers material concerning the origin of the great hymns and hymn-tunes now being written, which will acquire great value in the coming years.

In harmony with the growth of the membership in far places and the organization of new chapters, the name of the society has recently been changed, so it is now, in name as well as in fact, "The Hymn Society of America." But the influence of its work has been even wider than this would indicate, for one of its active members, the Rev. Thomas Tiplady, of London, recently raised the question whether the time has not come for the organization of the Hymn Society of Great Britain. So has the movement grown from the modest beginnings of fifteen years ago, and the possibilities which the future holds for further expansion are bright indeed.

Orders for Frazee Factory.

The Frazee Organ Company, Everett, Mass., has been commissioned to rebuild the two-manual organ in the High Street M. E. Church of Auburn, Maine. The same concern will build a new two-manual for Villa Augustine Chapel, Goffstown, N. H.

INSTALLS A "RÜCKPOSITIV"

Votteler Builds Addition to Cleveland Church Organ.

What is probably the first "Rückpositiv" to be installed in a church in this country is under construction by the Votteler-Holtkamp-Sparling Company. It is being built for St. Philomena's Church, Cleveland, and will be mounted forward of the balustrade of the west gallery. Further to project the tone into the body of the church, the gallery itself is being extended one-half of a bay. The installation of this "Rückpositiv" is being made in connection with a general rebuild of the present instrument. When finished, the instrument will be a straight organ of three manuals, with the swell as the only enclosed division. Another point of interest in connection with this work is that the pedal choral bass, 4 ft., and the pedal mixture, 3 ranks, are to be placed on either side of the "Rückpositiv" in separate little cases. The specification of the "Rückpositiv" is as follows:

Quintaton, 8 ft.
Gemshorn, 8 ft.
Prestant, 4 ft.
Flute, 4 ft.
Nazard, 2½ ft.
Doublett, 2 ft.
Tierce, 1½ ft.
Cymbal, 3 rks.

A six-rank, three-stop positiv has been finished in St. James' Episcopal Church, Cleveland. It contains a quintaton, 8 ft.; prestant, 4 ft., and mixture, 4 ranks. The instrument hangs on the west wall above the console and at the back of the organist. Strictly speaking, it is not a "Rückpositiv," as the organist faces the altar. However, in tonal effect it functions as a "Rückpositiv." The main instrument remains as originally built.

Christmas Recital at Elsmere, N. Y.

James C. Ackley, Albany, N. Y., organist and choirmaster of St. Stephen's Episcopal Church at Elsmere, N. Y., presented a Christmas recital of sacred carols Sunday afternoon, Dec. 20. The assisting artist was Warren Lonacker, baritone, an artist pupil

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of Mr. Ackley. The program included: Prelude on Two Christmas Hymns; Guilman; Magnificat and Nunc Dimittis; Barnby; carol, "Still Grows the Evening over Bethlehem Town;" Bohemian (Choir); carol, "The Christmas Rose;" Anderson (solo by Mr. Gibbs); carol, "As Lately We Watched;" Austrian (solo by Mrs. Seaton Droppers); baritone solo, "And There Were Shepherds;" Wilson (Warren Longacker); carol, "A Legend;" Russian (Choir); carol, "Break Forth;" Bach (Choir); cello solo, "Ave Maria;" Schubert (Miss Gertrude Coons); carol, "Slumber Song of the Infant Jesus;" French (solo by Mrs. Seaton Droppers); anthem, "Glory to God in the Highest;" Pergolesi (Choir); postlude, Hallelujah, Handel.

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Carol Programs and Other Music Occupy Christmas Season

Carol services and performances of Christmas oratorios and cantatas reported to THE DIAPASON this year are so numerous that it would be impossible to mention all of them. The success of these musical offerings and the good attendance they draw in the majority of churches are encouraging signs of the appreciation of the work of singers and choirmasters throughout the country.

The glee club of Mundelein College, Chicago, directed by Walter Flandorf, presented a program entitled "Under the Stars" Dec. 13 at the college auditorium, with the assistance of the college orchestra, and sang a group of carols and a portion of Handel's "Messiah."

Mendelssohn's "Elijah" was sung complete Nov. 29 and Dec. 6 at the Center Church on the Green, New Haven, Conn., with the chorus of sixty voices under the direction of Pauline Voorhees.

Ruth Bampton, M.S.M., conducted her choir at Beaver College, Jenkintown, Pa., Dec. 13 in a candle-light service with the aid of the chapel choir of the First Methodist Church of Germantown, Pa., directed by W. Lawrence Curry, M.S.M., and the college orchestra.

Beloit College as usual had a beautiful Christmas vesper candle-light service Dec. 13 with the A Cappella Choir directed by Erma Hoag Miranda and the Vesper Choir by Max Miranda. Mr. Miranda played as a prelude three chorale preludes by Bach and as the postlude "Carillon" from Garth C. Edmundson's Christmas Suite.

John Standerwick conducted a performance of "The Messiah" Dec. 20 at Bethel Presbyterian Church, East Orange, N. J.

"The Messiah" was sung by the choral union of Holland, Mich., Kenneth Osborne, conductor, at Hope College, Dec. 15.

At Christ Church, Cincinnati, a candle-light carol service was presented under Parvin Titus' direction Dec. 20 and on Dec. 27 the Christmas portion of Handel's "Messiah" was sung.

At a candle-light service in the Clinton Avenue Community Church, Brooklyn, under the direction of Caroline M. Cramp, Dec. 24, a beautiful program of modern and ancient carols was presented.

May Ann List conducted a Christmas vesper service at the First Baptist Church of Canton, Ohio, Dec. 20 and as a prelude played "Jesu, Joy of Man's Desiring," Bach; "From Heaven High," Pachelbel, and "Christmas in Sicily," Yon.

At the First Presbyterian Church of Passaic, N. J., where Charles Black, M.S.M., is in charge, the "Manzoni Requiem" of Verdi was sung Nov. 13 as the climax to a week of services under the title "church appreciation week."

Thomas H. Webber, Jr., directed the Singers' Club of Youngstown, Ohio, in a program of carols at the First Christian Church Dec. 7.

"The Messiah" was sung by the Coo College choir, assisted by the college orchestra, with Catherine M. Adams at the organ, in Sinclair Chapel at Cedar Rapids, Iowa, Dec. 13. Paul S. Ray is the conductor.

The choir of 125 voices directed by George M. Thompson at the University of North Carolina, Greensboro, N. C., sang carols from many lands Dec. 13.

"The Messiah" was presented by the choir of the Second Presbyterian Church and Trinity Methodist Church Dec. 20 at the Second Presbyterian

Church, Portsmouth, Ohio, Clarence O. Southern directing and Charles F. Schirrmann at the organ.

A service of Christmas music by the Meredith College choir under Leslie P. Spelman took place in the college auditorium at Raleigh, N. C., Dec. 18.

And there were hundreds of others!

RECORDS BY DR. SCHWEITZER

Fifty-Two Bach Compositions to Be Available for Phonograph.

In the Church of St. Aurelia, Strasbourg, Dr. Albert Schweitzer, the missionary doctor, philosopher and musician, is preparing a treat for Bach lovers, according to *Musical Opinion* of London. He is making for the Bach Organ Music Society a new series of fifty-two phonograph records. When he undertook this task nearly a year ago, while he was in England, Dr. Schweitzer promised to find the best organ in Europe for the purpose. Since then he has tried dozens of organs and finally he has pronounced that at Strasbourg his ideal. For several weeks he practiced several hours a day, and in late November recording experts armed with hundreds of waxes and the recording apparatus went to Strasbourg. This will be the largest series of consecutive records that any artist has undertaken, it is asserted.

WORK DONE BY GOTTFRIED

Old and New Keep the Factory at Erie, Pa., Well Occupied.

In 1903 the Felgemaker Organ Company installed a two-manual tubular-pneumatic organ in Salem Evangelical Church, Erie, Pa. The pipes for this organ were furnished by the A. Gottfried Company and were voiced by Anton Gottfried. Two years ago this organ was replaced with a new two-manual Gottfried organ and the old instrument was moved to the factory. Recently this old instrument was completely rebuilt and electrified by employees of the A. Gottfried Company. The men who helped to build the original instrument were happy to see how their work stood up after approximately thirty-one years of service and to have the pleasure of bringing the organ up to date with a modern electro-pneumatic action. This organ was installed in the Wayne Park Baptist Church, Erie, and the dedicatory recital was given by Peter LeSueur, Mus. B., F.R.C.O., F.A.G.O. On Oct. 4 Henry A. Mertz of Evansville, Ind., gave a dedicatory recital on the new two-manual which was installed in Trinity Evangelical Lutheran Church, Darmstadt, Ind. The Auburn Presbyterian Church, Auburn, Ind., dedicated its Gottfried organ Nov. 22 with Frederick G. Church of Fort Wayne, Ind., at the console. A large two-manual with chimes installed in the Zion Evangelical Lutheran Church, Decatur, Ind., was dedicated Dec. 20 with a recital played by E. B. Bohn of Fort Wayne, Ind. The specifications of all these Gottfried organs in Indiana were drawn up by their Mid-West representative, E. B. Bohn, in collaboration with Anton Gottfried, president of the A. Gottfried Company.

Death of Alexandria, Va., Veteran.

Sherman B. Fowler organist of St. Paul's Episcopal Church in Alexandria, Va., for the past forty-six years and a retired government employee, died Dec. 10 at the Alexandria Hospital. He was 71 years old. A well-known music instructor for forty years, Mr. Fowler during his life taught and directed the activities of a large number of musicians and singers in Alexandria. He is survived by his widow, Mrs. Bertha Fowler. One son, Dr. John Fowler, died four years ago at Johns Hopkins University, Baltimore, where he was a member of the staff.

Correction.

In an obituary item concerning Gustav V. Lindgren last month THE DIAPASON stated that he was organist of Trinity Chapel, New York City. This was based on misinformation received at this office. Dr. William Hunter Beckwith, F.A.G.O., has been at Trinity Chapel since 1919. Mr. Lindgren played occasionally for services held by the Swedish congregation of Trinity in the chapel of the church on Sunday evening.

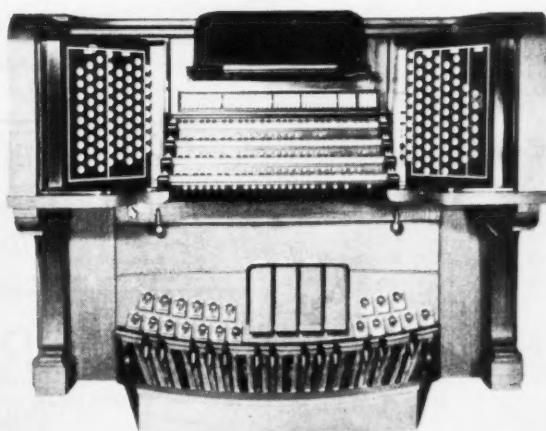
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DEATH OF ARTHUR HARRISON

Head of Famous English Organ Firm Passes Away at Age of 68.

Arthur Harrison, senior partner in the firm of Harrison & Harrison, organ builders, of Durham, England, died in a London nursing home Nov. 14 at the age of 68 years, according to news from England.

Mr. Harrison was born at Rochdale, where his father, T. H. Harrison, had established himself as an organ builder after serving his apprenticeship with Henry Willis in London. The Rochdale business prospered, and, encouraged by Sir Frederick Gore Ouseley, professor of music at Oxford, and the Rev. John Bachus Dykes, then a minor canon and precentor of Durham Cathedral, T. H. Harrison migrated to Durham. *Musical Opinion* states, Arthur Harrison was educated at Durham School. As a boy he studied the organ with Dr. Collinson and Dr. Philip Armes, and obtained his first church appointment at the age of 13 years as organist of St. Giles', Durham, a position he held until he was 19. Meanwhile he was serving his apprenticeship with his father as organ builder, and the firm of T. H. Harrison was extending its activities and increasing its reputation by the building of a series of large church organs—a reputation which reached its apex in the large organ for St. Nicholas Church, Whitehaven, and the rebuild of the organ in Durham Cathedral in 1905.

When the father retired in 1900 the business practically passed into the hands of Arthur. Later his younger brother, Henry Shaw Harrison, was taken into partnership. The success of the firm during the past thirty years is due largely to the insight and genius of Arthur Harrison. Until recently every organ built by his firm was erected under his personal supervision, including the final voicing and regulating. The firm's most recent contract is for the organ in Westminster Abbey. Apart from his work as an organ builder, Mr. Harrison gave a great deal of time to administrative work in connection with educational and religious institutions in the diocese of Durham.

Miss Leah Mynderse a Bride.

Miss Leah Mynderse, organist of the Madison Avenue Reformed Church, Albany, N. Y., and Daniel Murphy, a New York exporter and realtor, were married in a quiet ceremony performed Nov. 25 by the Rev. Henry A. Vruwink. The attendants, Miss Margaret Warner of Altamont and William S. Christian of Scotia, were among the members of an informal gathering of friends and relatives. Mrs. Murphy, the daughter of Mrs. Ada Mynderse of Altamont, N. Y., was appointed to her Albany position Sept. 13, 1936.

Enter George E. LaMarche, Jr.

A new arrival in the Chicago home of George E. LaMarche is George Everett LaMarche, Jr., who came Dec. 7 to establish his claim to partnership in the firm of LaMarche Brothers, and to follow in the footsteps of his father, who not only builds organs, but gives tender care to many of the ailing organs of the Chicago district.

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MUSIC AND WORSHIP.

[From The Pacific Coast Musician.]

A general lowering of the standard of music in houses of worship throughout the country has been the deplorable result of the dismissal of efficient church musicians by so many of the churches which have made this procedure a part of their enforced economy, because of the depression. This is not to imply that there are not many churches which still maintain a high standard of musical service, but it is to say, regretfully, that the number of such churches is relatively small compared with what it used to be.

There, of course, are those persons to whom music makes no strong appeal and who are rather indifferent as to whether they have good, mediocre, or no music in their worship. However, we believe that the average churchgoer has music in his soul; he likes music, prefers good music, and unless he be strongly sectarian and affiliated with some certain church or faith, or is interested in hearing some particular preacher, quite assuredly, if left to his own choice he will be found attending that church in whose music he finds the greatest enjoyment. And it is reasonable to suppose that those churches which have continued to adhere to a high standard of musical service during these days of misfortune for the church musician have attracted not a few of such attendants from those churches which have sacrificed musical excellence on the altar of economy.

Music may not be essential to religious worship. Neither is bread essential to life, but most of us demand it. Music has been closely identified with worship from time immemorial—with pagan, oriental and savage, as well as occidental faiths, making it a part of their religious ceremonies. It would seem as though man, no matter what his religious belief, must make music a part of his offering to his God or gods. Even those few sects that have tried to do without it usually later have embraced it. All of which seems substantial proof that music and religion go hand in hand. Indeed, didn't the poet call music the handmaiden of religion?

May our army of unemployed church musicians soon be reinstated and the diminished salaries of the employed ones be returned to former levels and the general standard of our church music raised to a creditable mark.

English Program by Chicago Women.

The Chicago Club of Women Organists will give a program of compositions by English organists at Grace Episcopal Church Monday evening, Jan. 18, at 8:15. Irene Belden Zaring will open the program with Faulkes' transcription of "Ein feste Burg," also playing Hollins' Intermezzo in D flat and "Spring Song." Elisabeth Spooner Hamp will play "A Trumpet Minuet," Alfred Hollins' Air and Gavotte, Samuel S. Wesley's "Benedictus," Alec Rowley, and Pastoral Dance on "On Christmas Night," Robin Milford. Margaret Starr will contribute: Rhapsody in D flat major, Howells; "The Four Winds," Alec Rowley. Ora Bogen is in charge of program arrangements and the public is cordially invited.

The Chicago Club of Women Organists were guests of Mrs. Lily Moline Hallam in her Oak Park home Monday evening, Dec. 7, at a Christmas party. Ora Phillips, chairman, assisted by Sophie Richter, Susan Shedd Hemingway and Vivian Martin, composed the social committee on arrangements.

Kilgen for Salt Lake City Church.

The Yalcrest Church of Latter Day Saints, Salt Lake City, Utah, has placed an order with George Kilgen & Son of St. Louis for a two-manual organ. The instrument will have twenty ranks of pipes.

PORTER HEAPS

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